

THE REAL BOOK OF BLUES

Instant no-frills arrangements of 225 great blues numbers

★ melody line ★ chords ★ lyrics ★

Xiao(s) That's all there is to it! Just open the book and start playing!

1999



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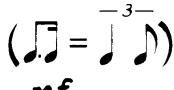
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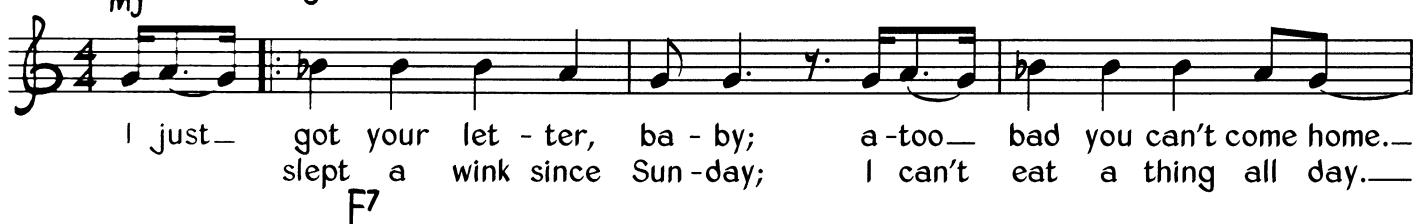
A Mess Of Blues

Words & Music by Doc Pomus & Mort Shuman

Medium tempo



C⁷



I just got your letter, ba - by; a-too bad you can't come home..
I slept a wink since Sun-day; I can't eat a thing all day..

F⁷

— I swear I'm go - in' cra - zy,
— Ev - 'ry day is just blue Mon-day

sit - tin' here all a - lone.
since - you've been a - way..

1.

G⁷

F⁷

C

G⁷

Since you're gone — I got a mess of blues.. I ain't —

2.

C⁷

F⁷

C⁷

B⁷ C⁷

Whoops, there goes a tear - drop, roll - in' down my face.

F⁷ N.C.

If you cry when you're in love, — it sure ain't no dis-grace. I got - ta

C⁷

get my - self to - geth-er, be - fore I lose my mind. I'm gon-na

F⁷

catch the next train go - in', and — leave my blues be - hind.. Since you're

G⁷

F⁷

C⁷

F⁷

C

gone —

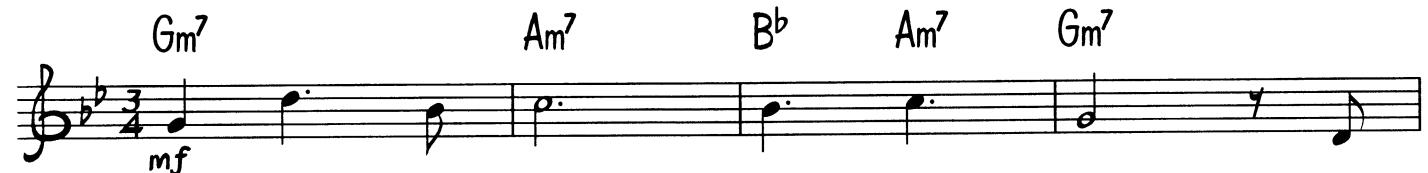
I got a mess of blues..

Afro Blue

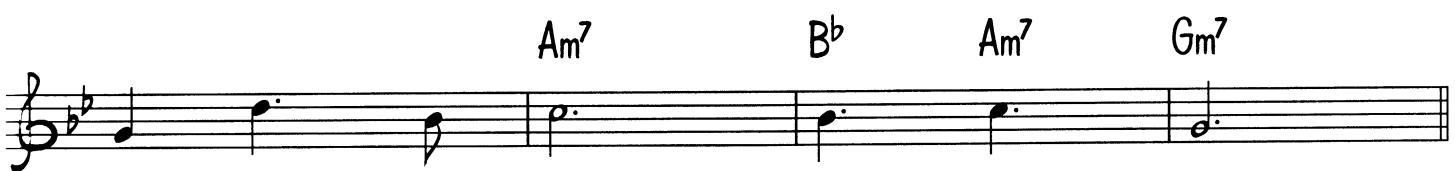
By Ramon 'Mongo' Santamaria

Medium fast

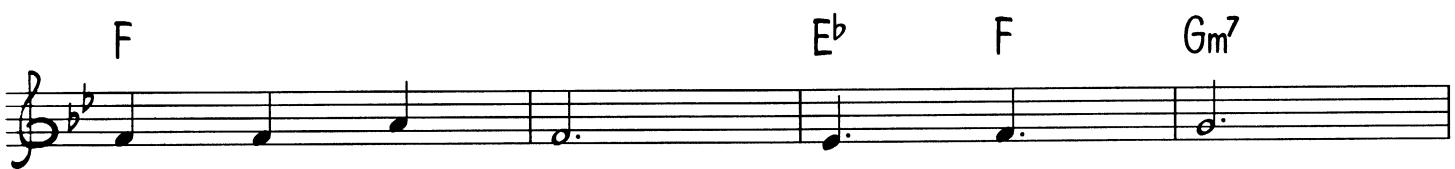
Gm⁷ Am⁷ B^b Am⁷ Gm⁷



Am⁷ B^b Am⁷ Gm⁷



F E^b F Gm⁷



F E^b F II Gm⁷



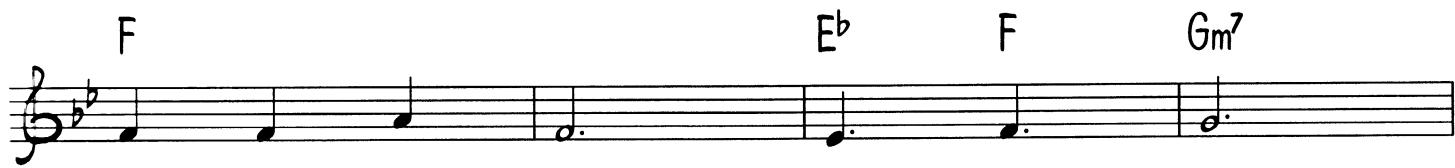
Am⁷ B^b maj⁷ Am⁷ G⁷



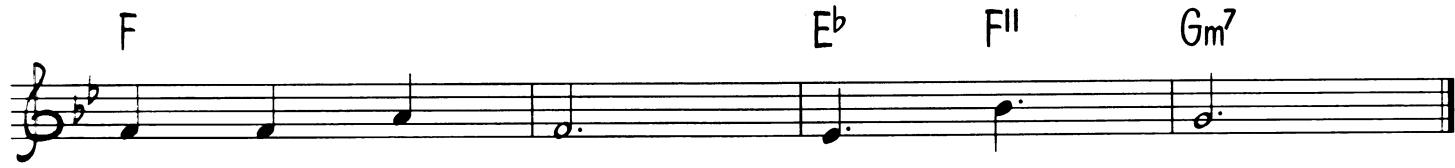
Gm⁷ Am⁷ B^b maj⁷ Gm⁷



F E^b F Gm⁷



F E^b F II Gm⁷



All Or Nothing At All

Words & Music by Arthur Altman & Jack Lawrence

Medium slow

Am
mp

All, or noth-ing at all;

Am⁷ **Am⁶** **Am** **Am⁶**

Half a

Am⁷ **Am⁶** **B^{b9}** **B^{b6}** **B^baug** **B^{b7}** **Gm** **Em^{7(b5)}** **A^{7(b9)}**

love nev-er ap-pealed to me.

If your heart nev-er could

Dm **G⁷** **G⁷aug** **Cmaj⁷**

yield to me.

Then I'd ra-ther have no-thing at all!

Bm^{7(b5)} **E^{7(b9)}** **Am** **Am⁷** **Am⁶**

All or no-thing at all!

Am **Am⁶** **Am⁷** **Am⁶** **B^{b9}** **B^{b6}** **B^baug** **B^{b7}** **Gm**

If it's love, there is no in-be-tween.

Why be-gin, then

Em^{7(b5)} **A^{7(b9)}** **Dm** **G⁷**

cry for some-thing that might have been.

No, I'd ra-ther have

G⁷aug **Cmaj⁷** **B^bm** **E^{b7}** **A^b** **A^baug**

no - thing at all.

But, please, don't bring your

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A^{b6} $A^{b\text{ aug}}$ A^b $A^{b\text{ aug}}$ A^{b6} $A^{b\text{ aug}} E^{b7}$ A^b $A^{b\text{ aug}}$
 lips so close to my cheek. _____ Don't smile, or I'll be

D^b A^b E^{b9} $E^{b\text{ aug}}$ E^{b7} $B^{b\text{ m7}}$ E^{b7}
 lost be - yond re - call. _____ The kiss in your eyes, the

$B^{b\text{ m7}}$ E^{b7} $B^{b\text{ m7}}$ E^{b7} $Gm^{7(b5)}$ C^7 Fm
 touch of your hand makes me weak; _____ And my heart may grow

D^{b7} C^7 E^7 A^m
 diz - zy and fall. And if I fell un - der the spell of your

Am^7 Am^6 Am Am^6 Am^7 Am^6 B^{b9} B^{b6}
 call, _____ I would be caught in the un - der - tow. _____

$B^{b\text{ aug}}$ B^{b7} Gm $Em^{7(b5)}$ $A^{7(b9)}$ Dm
 So, you see, I've got to say: No!

$Bm^{7(b5)}$ E^7 Am $Dm^{7(b5)}$ $G^7\text{ sus}^4$ C
 No! All _____ or no - thing at all! _____

After You've Gone

Words & Music by Henry Creamer & Turner Layton

Medium slow



E^b maj⁷

E^b m⁶

B^b maj⁷

Af-ter you've gone- and left me cry-ing, Af-ter you've gone-

G⁹

C⁹

F⁹

there's no de-ny-ing, You'll feel blue,- you'll feel sad,-

B^b

B^b7

E^b maj⁷

You'll miss the best-est gal you've ev-er had. There'll come a time,-

E^b m⁶

B^b maj⁷

G⁷

now don't for-get it, There'll come a time- when you'll re-gret it.

Cm

G⁷

Cm

E^b m⁶

B^b

D⁷

Oh! Babe, think what you're do - ing, You know my love for you will

Gm⁷

A⁷

B^b

F⁷

drive me to ru - in; Af-ter you've gone,- af-ter you've gone a -

B^b

E^b

1.

F⁷

B^b7

2.

B^b

- way.

As Long As I Have You

Words & Music by Willie Dixon

Medium tempo

($\text{J} = \text{J} \text{ J}$)

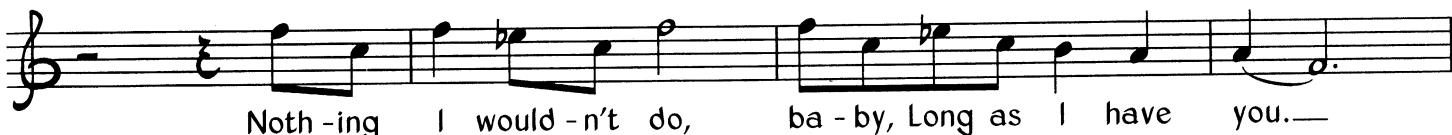
N.C.

F

mf



Long as I have you,— Long as I have you,—



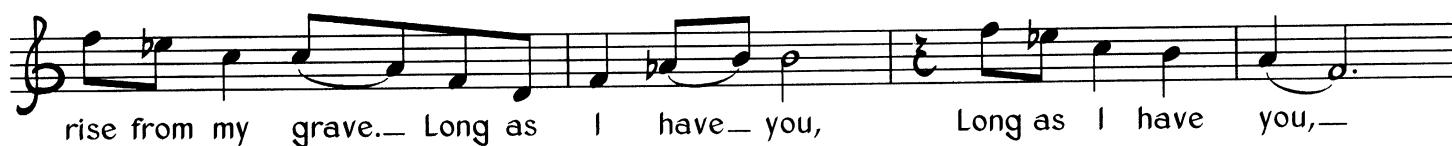
Noth-ing I would -n't do, ba -by, Long as I have you,—



Well, I don't mind work-ing, I'll be your slave,— Just call me, ba -by, and I'll

B^{b7}

F



rise from my grave.— Long as I have— you, Long as I have— you,—

C^{II}

B^b

F



Noth-ing I would -n't do, ba -by, Long as I have you,—

Verse 2
I'll do like a lizard,
I'll drag in the sand;
Just call me sweet names,
And I'll be your man.
Long as I have you,
Long as I have you,
Nothing I wouldn't do, baby,
Long as I have you.

As Time Goes By

Words & Music by Herman Hupfeld

You must re-mem-ber this, a kiss is still a kiss, A sigh is just a sigh;

when two lov - ers woo, they still say, "I love you," On that you can re - ly;

The fun - da - men - tal things ap - ply, as time goes by. _____ And

No mat - ter what the fu - ture brings, as time goes

by. _____ Moon - light and love - songs nev - er out of date,

Hearts full of pas - sion, jeal - ous - y and hate; Wo - man needs man - and

man

must have his mate, That no one can de - ny. It's still the same old sto - ry, a

fight for love and glo - ry, A case of do or die! The

world will al - ways wel - come lov - ers, as time goes by.

Autumn Leaves (Les Feuilles Mortes)

Music by Joseph Kosma ★ Words by Jacques Prevert

Medium slow

The sheet music consists of eight staves of music for voice and piano. The key signature is F major (one sharp). The tempo is medium slow.

Chords:

- N.C. (No Chord)
- Am⁷
- D⁷
- Gmaj⁷
- Cmaj⁷
- F#m^{7(b5)}
- B⁷
- Em
- Am⁷
- D⁷
- Gmaj⁷
- Cmaj⁷
- F#m^{7(b5)}
- B⁷
- Em
- B⁷
- Em
- Am⁷
- D⁷
- G
- Am⁶
- B^{7(b9)}
- Em
- A/C# Am/C B⁷ Em
- A/C# Am/C B⁷ Em

Lyrics:

1. The falling leaves drift by my window,
The autumn leaves of red and gold.

2. I see your lips, the summer kisses,

3. The sun-burned hands I used to hold.

4. Since you went away, the days grow long;

5. And soon I'll hear old Winter's song.

6. But I miss you most of all, my darling,

7. When autumn leaves start to fall.

Baby Doll

Words & Music by Bessie Smith

Medium tempo



F D⁷ G⁷ C⁷ F

mf

Hon - ey there's a fun - ny feel - ing 'round my heart, and it's

D⁷ G⁷ C⁷ F C⁷ F

bound to drive your ma - ma wild. It must be some-thing they

C G⁷ C⁷

call the Cu - ban Doll,— it weren't your ma - ma's an - gel child. I

F B^b G⁹ C¹³

went to see the doc - tor the oth - er day, he said I's well as well could

F G⁷

be: But I said, "Doc - tor, you don't know—

C⁷ F F/E^b

real - ly what's— wor - ry - ing me.— I want to be some - bo - dy's

D⁷ G⁹ C¹³ F

ba - by doll, so I can get— my lov - ing— all the time. I

F/E^b D⁷ G⁷ C⁷

want to be some - bo - dy's ba - - by doll,— to ease my mind.—

F⁷ B^bmaj⁷

He can be ug - ly, he can be black, so long as he can ea - gle rock and

Bdim F F/E^b D⁷

ball the jack.— I want to be some - bo - dy's ba - - by doll, so I can get—

G⁹ C⁹ F D⁷ G⁹ C⁷

— my lov - in'— all the time; I mean— to get my lov-in' all— the

F C⁷ F⁷

time.. Lord, I went to the - gyp - sy to get my for - tune told; She said "You in

B^bmaj⁷ Bdim

hard luck, Bes - sie, dog - gone your bad luck soul!"— I

F F/E^b D⁷ G⁹ C⁹

want to be some - bo - dy's ba - - by doll, so I can get— my lov - in'— all the

F D⁷ G⁹ C⁷ F

time; I mean— to get my lov-in' all— the time.—

Back Door Man

Words & Music by Willie Dixon

Medium slow

Musical notation for the first line of the song. Key signature: F major (one sharp). Time signature: 12/8. Dynamics: E^7 and *mf*. The lyrics "I am a back door man." are written below the notes.

Musical notation for the second line of the song. Key signature: F major (one sharp). Time signature: 12/8. Dynamics: *mf*. The lyrics "I am a back door man. Well, the" are written below the notes.

Musical notation for the third line of the song. Key signature: F major (one sharp). Time signature: 12/8. Dynamics: *mf*. The lyrics "men don't know but the little girls understand..." are written below the notes.

Musical notation for the fourth line of the song. Key signature: F major (one sharp). Time signature: 12/8. Dynamics: *mf*. The lyrics "When ev - 'ry - bo - dy's try'n to sleep," are written below the notes.

Musical notation for the fifth line of the song. Key signature: F major (one sharp). Time signature: 12/8. Dynamics: *mf*. The lyrics "I'm some - where - mak - in' my mid - night creep..." are written below the notes.



Verse 3

They take me to the doctor, shot full of holes;
Nurse cried "Can't save his soul."
Accused him for murder, first degree,
Judge wife cried "Let the man go free."

Verse 4

When everybody's tryin' to sleep,
I'm somewhere makin' my midnight creep;
Every morning the rooster crow,
Something tell me I got to go.

Verse 5

Cop's wife cried, "Don't kick him down,
Rather be dead, six feet in the ground."
When you come home you can eat pork and beans;
I eat more chicken any man seen.

Verse 6

When everybody's try'n to sleep,
I'm somewhere makin' my midnight creep.
Just the mornin' the rooster crow,
Somethin' tell me I got to go.

Baby What You Want Me To Do?

Words & Music by Jimmy Reed

Medium tempo

The musical score consists of four staves of music for a single voice. The first staff begins with a dynamic of *mf* and a key signature of $\text{F}^{\#}$. The lyrics are: "Got me run-nin',— you got me hid-in',— You got me". The second staff starts with a dynamic of *f* and a key signature of $\text{D}^{\#}$. The lyrics are: "run, hide, hide, run, an-y way you want to. Let it roll,". The third staff starts with a dynamic of *f* and a key signature of $\text{D}^{\#}$. The lyrics are: "yeah,— yeah, yeah.— You got me". The fourth staff starts with a dynamic of *f* and a key signature of $\text{D}^{\#}$. The lyrics are: "doin' what you want me; ba-ba, why you want to let go?—". Chords indicated above the staves are E^7 , A^7 , and B^7 .

Verse 2

Goin' up, goin' down,
Goin' up, down, down, up, any way you want it.
Let it roll, yeah, yeah, yeah.
You got me doin' what you want me;
Baby, why you want to let it go?

Verse 3

Got me beeping, got me hiding,
Got me beep, hide, hide, beep, any way you want to.
Let it roll, yeah, yeah, yeah.
You got me doin' what you want;
Baby, why you want to let it go?

Backwater Blues

Medium tempo

Words & Music by Bessie Smith

N.C.

E

Musical score for "When It Rained Five Days" featuring lyrics and chords (A7, E, B7, E) over four staves of music.

When it rained five days and the

A⁷ skies turned dark as night,
E When it

A⁷ rained five days and the skies turned dark as night,
E

B⁷ There was trou - ble tak - ing place_ in the
E

E low - - lands_ at night.

Verse 2

I woke up this morning, wouldn't even get out of my door. (Twice)
Enough trouble to make a poor girl wonder where she gonna go.

Verse 3

They rowed a little boat, about five miles 'cross the farm. (Twice)
I packed up all my clothing, throwed it in and they rowed me along.

Verse 4

It thundered and it lightened and the winds began to blow. (Twice)
There was a thousand women didn't have no place to go.

Verse 5

I went out to the lonesome, high old lonesome hill. (Twice)
I looked down on the old house where I used to live.

Verse 6

Backwater blues have caused me to pack up my things and go. (Twice)
'Cos my house fell down and I can't live there no more.

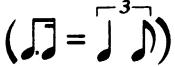
Verse 7

Mmm, I can't live there no more. (Twice)
And there ain't no place for a poor old girl to go.

Big Spender

Words by Dorothy Fields ★ Music by Cy Coleman

'Stripper' Tempo

()

N.C.
mf

Dm



The min - ute you walked in the joint,

I could see you were a

B^b

E⁷

A⁷

Dm



man of dis-tinc-tion, A real big spend-er,— good look-ing,— so re-fined.— Say,

B^{b9}

3

A⁷ aug



would -n't you like to know what's go - ing on in my mind?— So let me get

Dm

B^b

E⁷



right to the point: I don't pop my cork for ev - 'ry guy I see.—

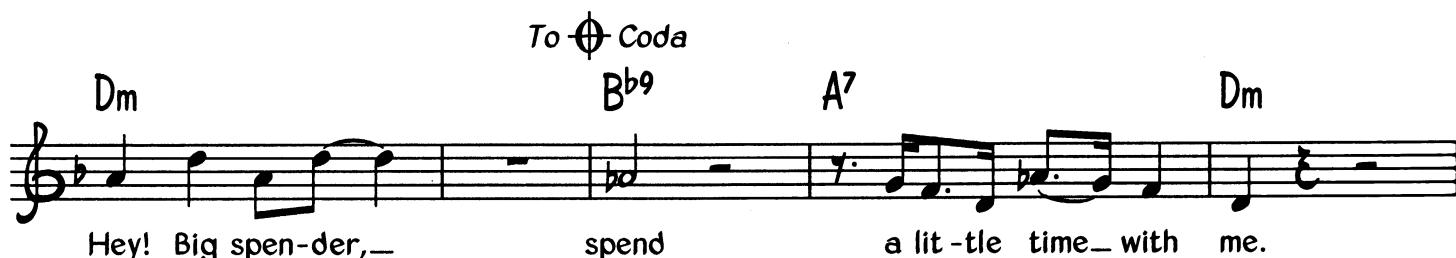
To ⊕ Coda

Dm

B^{b9}

A⁷

Dm



Hey! Big spen-der,— spend a lit -tle time_ with me.

N.C.

D F[#]m Bm D

Would-n't you like to have fun, fun, fun? How's a-bout a few

Em Baug Em⁷ B^{b9}

A⁷ B^{b9} A⁷ N.C. D. ~~S~~ al Coda

laughs, laughs? I can show you a good time, — The min-ute you

CODA

E^bm Dm

Hey, big spen - der! — Hey, big spen - der! —

B^{b9} A⁷ Dm B^{b9} A⁷

Spend a lit - tle time with me. Spend a lit - tle time with me.

Dm B^{b9} A⁷ Dm G⁹ Dm^{6/9}

me, Spend a lit - tle time with me. Spend a lit - tle time with me.

Black Coffee

Words & Music by Paul Francis Webster & Sonny Burke

Medium slow

($\text{D} = \text{E} \text{ F}$)

G⁷

1. I'm feel - in' migh - ty lone - some, have - n't slept a wink;—
talk - in' to the sha - dows, one o' clock to four;— And

C⁷

walk the floor and watch the door,— and in be-tween I drink black cof-fee,—
Lord how slow the mo-ments go,— when all I do is pour black cof-fee.—

G⁷

A^{m7}

Since my gal went a - way.— My nerves have gone to pie - ces,
Love's a sor - ry af - fair.— I know where all the blues are,

1. **D⁷** **G** 2. **D⁷**

and my hair's turn - in' grey.— 2. I'm 'cos ba-by I've been there..

G **G⁷** **Cm** **Gm**

Now a man is born to love a wo - man,— To

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Cm

Am^{7(b5)}D^{7(#9)}

G

B^bm⁷E^{b7}

work and slave to pay her debts; — And, just be-cause he's on - ly

A^bB^bm⁷E^{b7}Am⁷D⁷

hu-man, — To drown his past re-grets in cof-fee and ci-gar-ettes! — I'm

G⁷

moon - in' all the morn - in' and mourn - in' all the night; — And

C⁷

in be - tween it's ni-co-tine_ and not much heart to fight black cof-fee. —

G⁷E⁷

Feel - in' low as can be. It's driv-in' me cra - zy, this

Am⁷D⁷

G

wait-in' for my ba-by to may-be come_ a - round. —

Behind Closed Doors

Traditional

Medium tempo

N.C. G⁷ C⁷

Now, I don't want my ba - by— stand - in' be - hind a closed—

This musical line starts with a dynamic 'N.C.' (Non-Chorus) and a medium dynamic 'mf'. It features a G7 chord followed by a C7 chord. The lyrics 'Now, I don't want my ba - by—' are set against the G7 chord, and 'stand - in' be - hind a closed—' is set against the C7 chord.

G G⁷ C⁷

door.— No, I don't want my ba - by—

This line continues with a G chord, followed by a G7 chord and a C7 chord. The lyrics 'door.—' are on the G chord, 'No, I don't want my ba - by—' is on the G7 chord.

G

stand - in' be - hind— a closed door.— Now

This line concludes with a G chord. The lyrics 'stand - in' be - hind— a closed door.—' are on the G chord, and 'Now' is on the next note.

D⁷ C⁷ G

when the door is closed,— no one but the Lord a - bove to know.—

This line starts with a D7 chord, followed by a C7 chord and a G chord. The lyrics 'when the door is closed,— no one but the Lord a - bove to know.—' are distributed across these chords.

Verse 2

When I first met you, baby, you was behind a closed door. (Twice)
You know I was beggin' and beggin' you, make me a pallet on your floor.

Verse 3

Darling, you know I love you, I love you for myself.
Don't want you to fool around and find somebody else.
I don't want you, baby, standing behind a closed door.

Blue Haze

By Miles Davis

Medium swing

Musical score for the first line of "Blue Haze". The key signature is one flat (B♭). The time signature is 4/4. The melody starts with a B♭ followed by a Cm⁷ chord, then a B♭, and finally a B♭⁷. The performance instruction "mp" (mezzo-forte) is indicated below the staff.

Musical score for the second line of "Blue Haze". The key signature is one flat (B♭). The melody starts with an E♭maj⁷ chord, followed by a Dm⁶ chord, and then a Ddim chord.

Musical score for the third line of "Blue Haze". The key signature is one flat (B♭). The melody starts with an E♭⁶/⁹ chord, followed by a measure with a "3" above the staff, then an E♭m chord, and finally an F⁷ chord.

Musical score for the fourth line of "Blue Haze". The key signature is one flat (B♭). The melody starts with a B♭ followed by a Cm⁷ chord, then a B♭, and finally a B♭⁷ chord. The performance instruction "mf" (mezzo-forte) is indicated below the staff.

Musical score for the fifth line of "Blue Haze". The key signature is one flat (B♭). The melody starts with an E♭maj⁷ chord, followed by a Dm⁷ chord, and then a Ddim chord.

Musical score for the sixth line of "Blue Haze". The key signature is one flat (B♭). The melody starts with an E♭⁶/⁹ chord, followed by a measure with a "3" above the staff, then an E♭m chord, and finally a B♭ chord.

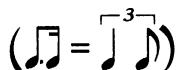


Thelonious Monk

Blue Monk

Medium tempo

By Thelonious Monk



C⁷ F⁷ C⁷ C⁹

mp

F⁷ C⁷

G⁷ C⁷ F⁹ C G⁷

C⁷ F⁷ C⁷ C⁹

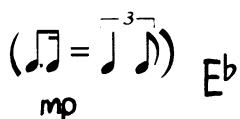
F⁷ C⁷

G⁷ C⁷ G⁷ C

Blue Train Blues (Ticket Agent Take Your Window Down)

Medium slow

Words & Music by Spencer Williams



$(\text{---} = \text{---})$ E^b

E^b7

B^b aug



Tick - et a - gent, tick - et a - gent, ease your win - dow down;— 'Cos my

E^b

E^b7

A^b7



ba - baby, hon - ey ba - baby's 'bout to leave this town... He's tak - in' a run-out pow - der.

E^b

B^b7

E^b



F⁷

Gm⁷ G[#]dim F^{7/A} B^b7



E^b

Dm⁷

G⁷



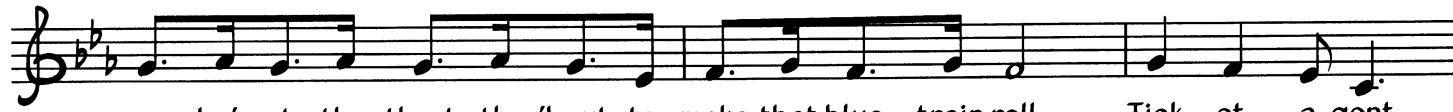
mf

Blue train's at the sta - tion, fire - man's shove - lin' coal; En - gin -'

Cm

E^b9

A^b

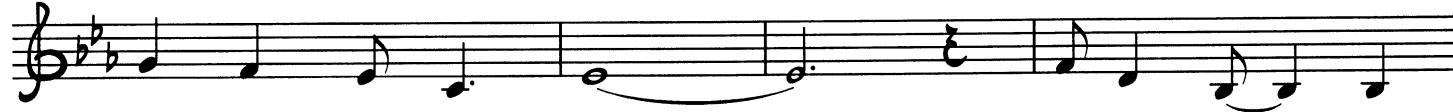


- eer he's at the throt - tle, 'bout to make that blue train roll. Tick - et a - gent,'

A^b7

E^b

B^b7



ease

your win - dow

down.—

If you

don't

I'll

F⁷

B^bII

E^b

B^b7 aug E^b



get the blue_ train

blues.—

Blue train whis - tle's blow - in',

Dm⁷ G⁷ Cm E^{b9}
 I can hear its shrill; You'd bet-ter stop my ba-by, or my Smith and Wes-son will.

A^b A^{b7} E^b Adim
 Tick - et a - gent, ease your win - dow down.

B^{b7} F⁷ B^{II} E^b B^{b7 aug}
 Please don't make me get those blue_ train blues.

(Instrumental)

E^b B^{b7 aug} E^b A^{b7}
 E^b B^{b7} E^b A^{b7} E^b
 Gon - na

A^{b7} E^b
 lay my head up - on the rail road track; Gon - na

A^{b7} A^{b7} E^b
 lay my head up - on the rail - road track. When the

B^b Cm⁷ C^{#dim} B^{b7} A^{b7} E^b
 blue train comes a-long, I won't snatch it back. I want my

B^{b7} F⁷ B^{II} E^b A^{b7} E^b
 man, don't want no blue train blues.

Blues (From 'An American In Paris')

By George Gershwin

Medium slow

B^b G⁷aug Cm B^b/D E^{b7} F^{II} B^b G⁷aug Cm⁷ B^b/D E^bm⁶ F^{7(b9)}



B^b G⁷aug Cm B^b/D E^{b7} F^{II} B^b B^b/D E^bmaj⁷ F^{II} B^b Cm⁷ C[#]dim B^{b7}/D



E^b Cm^{7(b5)} B^b/F G^{b9} F^{7(b9)} B^b / E^b F^{II}



B^b B^b/A^b G^{b9} F^{7(b9)} B^b_m C⁷/G E^bm⁶/G^b



B^{b7}/F B^{7(b5)} A^{b7(b5)} F^{7(b5)} F^{7(b9)}aug B^b G⁷aug



Cm B^b/D E^{b7} F^{II} B^b G⁷aug Cm⁷ B^b/D E^bm⁶ F^{7(b9)}



B^b G⁷aug Cm B^b/D E^{b7} F^{II} B^b B^b/D E^bmaj⁷ F^{II} B^b Cm⁷ C[#]dim B^{b7}/D



E^b Cm^{7(b5)} B^b/F G^{b9} F^{7(b9)} B^b B^b/D E^bmaj⁷ F^{II} B^b



Blues Ain't Nothing

Words & Music by Georgia White

Medium tempo

($\text{D} = \frac{3}{8}$) D
mf

Well, the blues ain't noth - in', no, the blues ain't noth - in' but a

D⁷ G⁷

good man feel - in' bad. No, the blues ain't noth - in' but a

D

good man feel - in' bad. It

A⁷ G⁷ D

must have been those wea - ry blues I had.

Verse 2

Honey, when I die, honey, when I die, don't you go wear no black.
Honey, when I die, don't go wear no black;
For if you do, my bones'll come a-creeping back.

Verse 3

I'm a-going downtown, I'm a-going downtown, gonna buy myself some glue.
I'm a-going downtown, gonna buy myself some glue;
'Cos the woman I've been loving, she broke my heart in two.

Blues And Booze

Traditional

Medium tempo

($\text{D} = \frac{3}{8}$)

D G⁷ D D⁷

Went to bed last night, and boy I was in my sleep, sleep. I went

G D

— to bed last night, and I was in my sleep.. Woke—

A⁷ G D G⁷ D

— up this morn - in', the po - lice was shak - in' me.—

Verse 2

I went to the jailhouse, drunk and blue as I could be. (Twice)
But that cruel old judge sent my man away from me.

Verse 3

They carried me to the courthouse; Lordy, how I was cryin'. (Twice)
They jailed me sixty days in jail, and money couldn't pay the fine.

Verse 4

Sixty days ain't long if you can spend them as you choose. (Twice)
But this seems like jail, in a cell where there ain't no booze.

Verse 5

My life is all a misery when I cannot get my booze. (Twice)
I spend every dime on liquor, got to have the booze to go with these blues.

Blues Around My Bed

Words & Music by Spencer Williams

Medium slow

E^b mp E^b7 A^b A^b_m

I woke up this morn - in', foun' my lov-in' man had fled. Did-n't'

E^b G_m⁷ B^b⁹ B^b7

say good - bye, that is why I sit and sigh.

E^b E^b7 A^b A^b_m

Left with-out a warn - in', now my hap - pi - ness is dead; And I

C_m⁷ F⁷ B^b7 sus⁴ B^b7

shake with fright with the com - in' of the night.

E^b Edim B^b7/F F[#]dim E^b/G

On my lone-ly pil - low, heav - y lies my head; 'Cos my man's gone and left me with the

E^b7 A^b A^b7 E^b

blues a - roun' my bed. Cry - in' Law - dy, Law - dy, I wish that I was dead.

B^{b7} F_{m7} B^{b7} E^b

Deep shad - ows taunt me, got the blues a - roun' my bed.

B^{b7} E^b Edim B^{b7/F} F#dim

I'm a weep - in' wil - low, ma - ny tears I've shed Since

E^{b/G} E^{b7} A^b

my man went and left me with the blues a - roun' my bed. Sigh - in' mer - cy, mer - cy,

A^{b7} E^b B^{b7}

be - cause I'm so a - fraid. When mem - ries haunt me,

F_{m7} C^{b7} B^{b7} E^b E^b

with those blues a - roun' my bed. (Instrumental)

A^b E^b E^{b7} A^b

A musical score in G major (one sharp) and common time. The melody consists of eighth and sixteenth notes. Three chords are labeled above the staff: E♭ (at measure 1), B♭7 (at measure 4), and E♭ (at measure 7). The B♭7 label includes a small circle with a dot, indicating it is a dominant seventh chord.

1. B^{b7} 2. B^{b7} E^b Edim B^{b7}/F F#dim

Boats way up the riv-er, and it's com-in' down;

Musical score for "Alabama Bound" featuring a single melodic line on a staff. The key signature is E♭ major (one flat). The score includes three chords labeled above the staff: E♭/G, E♭7, and A♭7. The lyrics "I quake and quiv'er 'cos it's Al-a-ba-ma boun', Tak-in' my man a-way to" are written below the staff, corresponding to the chords.

Musical score for "Stay, That's What the Captain Said." The key signature is E♭ major (one sharp). The melody consists of eighth and sixteenth notes on a single line. The lyrics are: "stay, that's what the Cap - tain said. _____ Leav - in' those". The measure ends with a fermata over the last note, followed by a repeat sign and the number 3.

Musical score for 'Bluesette' featuring a single melodic line on a staff with a treble clef and a key signature of one flat. The score includes lyrics and corresponding chords:

B♭⁷ Fm⁷ B♭⁷ E♭ E♭⁷

nev - er sleep - in' ev - er creep - in' blues a - roun' my bed;

A handwritten musical score for a blues song. The key signature is one flat. The melody consists of eighth and sixteenth notes on a single staff. The chords indicated above the staff are A♭, C♯7, E♭/B♭, B♭7, E♭, A♭7, and E♭. The lyrics "Blues a - roun' my bed." are written below the staff.

Blues My Naughty Sweetie Gives To Me

Words & Music by Arthur N. Swanstrom, Charles R. McGarron & Carey Morgan

Medium swing

Sheet music for the first line of the song. The key signature is B-flat major (two flats). The tempo is Medium swing. The lyrics are "What is that song— a-bout kiss-es?— What is that song— a-bout". The chords are E-flat, A-flat major 7th, B-flat 7th, E-flat, B-flat 7th augmented, E-flat, A-flat major 7th, and B-flat 7th.

E^b

B^{b7}

E^b

D^b

C⁷

smiles?

If I could have— my way,

I'd sing a song— to-day

F⁷

B^b E^b Edim B^{b7}/F E^b

A^bm⁷ B^{b7}

That would beat them all by miles.

I would-n't sing— a-bout

E^b

B^{b7} aug E^{b7}

A^b

smil-ing,—

That's not the ti - tle I'd choose.

I would sing— a-bout

Gm

A⁷

A^{7(b5)}

D N.C. D⁷

what I've got,—

And what I've got's the wear-y

blues. There are

Gm

Cdim

Gm

G⁷

Cm

blues—

that you get from wor - ry,—

There are

blues—

Fdim Cm Cm⁶ D⁷

— that you get from pain; And there are blues when you're lone -

Gm A⁷ A^{7(b5)}

ly for your one and on - - ly, The blues you can never ex -

D⁷ N.C. D⁷ Gm Cdim Gm

- plain. There are blues that you get from long - ing;

G⁷ Cm D Ddim D⁷

But the blu - - - est blues that be _____ Are the

G⁷ C⁷

sort of blues that's on my mind,— They're the ve - ry mean -est kind:— The

F Cm⁷ F⁷ B^b / B^bdim F^{II} B^b F⁷ B^b N.C.

blues my naugh - ty sweet-ie gives— to me.

Blues Stay Away From Me

Words & Music by Wayne Raney, Henry Glover, Alton Delmore & Rabon Delmore

Slow



F

C⁷

F

Cm⁷ F⁷

mp

1. Blues, stay a-way from me.
2. Life is full of mi-se-ry.

B^b

C⁷

F

Dm F/C

Blues, why don't you let me be?
Dreams are like a me-mo-ry,

Don't know
Bring - ing

C⁷

F

Gm⁷ C⁷

why you keep on haunt-ing me.
back your love that used to be.

F

C⁷

F

Cm⁷ F⁷

Love was nev-er meant for me.
Tears, so ma-ny I can't see.

B^b

C⁷

F

Dm F/C

True love was nev-er meant for me.
Years don't mean a thing to me.

Seems some-how
Time goes by,-

C⁷

F / Gm⁷ Gm⁷/C F

we nev-er can a-gree.
and still I can't be free.

Bluesette

Words by Norman Gimbel ★ Music by Jean Thielemans

Medium jazz waltz

G
F[#]m^{7(b5)} B^{7(b9)} Em⁷ A^{7(b9)}
Poor lit - tle, sad lit - tle, blue Blues - ette, don't you cry,
Long as there's love in your heart to share, dear Blues - ette,

Musical score for "Wak-en" with lyrics and chords:

Dm⁷ G7(b9) Cmaj⁷ C⁶ Cm⁷ F7(b9)

don't you fret. You can bet one luck - y day you'll wak - en
don't des - pair. Some blue boy is long - ing, just like you. to

A musical score for a blues song. The key signature is B-flat major (two flats). The melody is in B-flat major 7, B-flat minor 7, E7(b9), and A-flat major 7. The lyrics are: "and your blues will be for - sak - en. One luck - y find a some - one to be true to; Two lov - ing". The music consists of a single melodic line on a staff with a treble clef, two sharps, and a key signature of B-flat major.

A handwritten musical score for a vocal part. The score consists of a treble clef staff with a key signature of one sharp (F#) and a time signature of common time (indicated by a 'C'). The melody is composed of eighth and sixteenth notes. Above the staff, the lyrics are written in two-line staves, corresponding to the notes below. The chords listed above the staff are A♭⁶, A⁹⁷(b⁵), D⁹⁷(b⁹), B⁹⁷, B⁹⁷, A⁹⁷, and D⁹⁷. The lyrics describe a person's desire for love and a better way.

day, love - ly love will come your way.
arms he can nest - ie in and stay.

Musical score for "Get Set, Blues-ette" with chords and lyrics:

Chords: G, F[#]m7(b5), B⁷, Em⁷, A⁹

Lyrics: Get set, Blues - ette, true love is com - ing. Your trou - bled heart

Dm⁷ G^{7(b9)} Cmaj⁷ C⁶ Cm⁷ F^{7(b9)}

 soon will be hum - ming. (Hum)

B^bmaj⁷ B^{b6} B^bm⁷ E^{b7(b9)} A^bmaj⁷

 Doo-ya, doo-ya, doo-ya,

A^{b6} Am^{7(b5)} D^{7(b9)} Bm⁷ B^{b7} Am⁷ D⁷

 doo-ya, doo-ya, doo-ya, Doo - oo - oo Blues - ette.

G F#m^{7(b5)} B^{7(b9)} Em⁷

 Pret-ty lit-tle Blues - ette, must - n't be a mourn - er. Have you heard the

A^{7(b9)} Dm⁷ G^{7(b9)} Cmaj⁷ C⁶

 news yet? Love is 'round the cor - ner; Love wrapped in rain - bows and

Cm⁷ F^{7(b9)} B^bmaj⁷ B^{b6} B^bm⁷

 tied with pink rib - bon, To make your next spring - time your gold wed - ding

$E^{b7(b9)}$ $A^{b\text{maj}7}$ A^{b6} $A^{m7(b5)}$ D^9

ring time. So dry your eyes, don't - cha pout, don't - cha fret; good - y

B^{m7} B^{b7} A^{m7} D^7 G

good times are com - ing, Blues - ette. Long as there's love in your

$F^{\#m7(b5)}$ $B^{7(b9)}$ E^{m7} $A^{7(b9)}$ D^{m7} $G^{7(b9)}$

heart to share, dear blues - ette, don't des - pair.

C^{maj7} C^6 C^{m7} $F^{7(b9)}$ $B^{b\text{maj}7}$

Some blue boy is long-ing, just like you, to find a some - one

$B^{b\text{maj}7}$ $E^{b7(b9)}$ $A^{b\text{maj}7}$ A^{b6} $A^{m7(b5)}$ $D^{7(b9)}$

to be true to. One luck - y day love - ly love will come your

B^{m7} E^7 A^{m7}

way. That mag - ic day

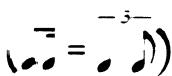
D^7 D^{II} G B^{b6} A^{m7} $A^{b\text{maj}7}$ G

may just be to - day.

Body And Soul

Music by John Green ★ Lyrics by Frank Eyton, Edward Heyman & Robert Sour

Slow



Am⁷ Am^{6/9} Am⁷ D^{9(b5)} Gmaj⁹ C⁹ Bm⁷ B^bdim

Am⁷ Am/G F#m^{7(b5)} B^{7(b5/b9)} Em⁷ 1.

2.

Em⁷ Am⁷ D⁷ G Am⁷ B^bm⁶ E^{b7} A^b B^bm Cm (add A^b) D^bm⁹

B^bm⁹ E^{b7(b9)} A^bmaj⁹ A^{b6} B^bm⁷ E^{b7} A^bm⁷ D^{b9}aug G^bmaj⁷ Adim

A^bm⁷ G^{7(b5)} G^bmaj⁷ Cdim Bm^{7(b5)} E^{7(b5)} Am⁷ Am^{6/9}

Am⁷ D^{9(b5)} Gmaj⁹ C⁹ Bm⁷ B^bdim

Am⁷ Am/G F#m^{7(b5)} B^{7(b5/b9)} Em⁷ Am⁷ D⁷ G^{6/9}

Born To Lose

Words & Music by Ted Daffan

Medium tempo

mf

Born to lose, lose,
I've my lived ev - my life hope in is
vain; gone;
Ev - 'ry dream hard has to on face - ly brought me pain.
It's so hard that emp - ty dawn.
All my life, I've the al - ways been so blue;
You were all hap - pi - ness I knew;
Born to lose, and now I'm los - ing you.
There's no use to dream of hap - pi - ness; How I
long see to al - ways have you near.
is on - ly lone - li - ness. You've grown tired and
now you say we're through; Born to lose, and
al - ways been so blue;
1. C E♭dim Dm7 GII 2. C F7 C
now I'm los - ing you. Born to you.

Bring It With You When You Come

Words & Music by Gus Cannon

Medium fast

( = )

N.C.

mf

C



F

C



D7

G7



C

C7

F



C

F

C



Musical score for "Freight Train" with lyrics and chords:

D7 G7 C Chorus

catch_ the_ next freight train._ Now, if you wan - na be_ a lit-tle

Musical score for "When You Come Back Again" on a treble clef staff. The lyrics are: "girl of mine... bring it with you when you come.—". The chord "F" is indicated above the first two measures, and the chord "C" is indicated above the last measure.

Musical notation for the first line of the song "I'm a Little Teapot". The melody is in common time, G major, with lyrics: "Played a - round— the lit - tle town, your head chock full of rum..". The note heads are black, and the chords are indicated by Roman numerals above the staff. The first chord is D, followed by a half note, then a D7 chord.

Musical notation for the first line of the song "I Can't Send You Down-Town". The key signature is G major (one sharp). The melody starts on G, moves to C, and then to C/B^b. The lyrics are: "I can't send you down - town for too lit - tle sap, now;".

Musical score for "The Girl of Mine" with lyrics and chords:

F D⁷ G⁷ C

girl of mine,— bring it with you when you come.—

Bright Lights, Big City

Words & Music by Jimmy Reed

Medium fast



The musical score consists of four staves of music for a single voice. The first staff starts with a dynamic of *mf* and a key signature of two sharps. It features a 12/8 time signature. Chords A7 and D7 are indicated above the staff. The lyrics for this section are: "Bright lights, big ci - ty,— gone to my ba - by's head..". The second staff begins with a D7 chord and continues the lyrics: "— Bright lights.— big ci - ty,—". The third staff begins with an A7 chord and continues the lyrics: "gone to my ba - by's head.. I tried to tell the wo-man, but she". The fourth staff begins with a D7 chord and continues the lyrics: "don't be - lieve a word I said.—". The music concludes with an A7 chord.

Verse 2

All right, pretty baby, gonna need my help some day. (*Twice*)
You gonna wish you had listened to some of the things I say.

Verse 3

Bright lights, big city, gone to my baby's head. (*Twice*)
I got to tell your mama that you don't believe a thing I said.

Broken Hearted Blues

Words & Music by Willie Dixon

Slow

Musical score for the first line of the song. It consists of two measures. The first measure starts with a D7 chord (mf dynamic) followed by a bass note and four eighth notes. The second measure begins with a G7 chord, followed by a bass note and four eighth notes. A '4' is written above the second measure.

Chills— on my pil - low,— ice - wa-ter in my ba - by's bed.—

Musical score for the second line of the song. It consists of three measures. The first measure has a D chord. The second measure has a D7 chord. The third measure has a G7 chord. The lyrics 'Yeah,— chills— on my pil - low,—' are written below the notes.

Musical score for the third line of the song. It consists of three measures. The first measure has a D7 chord. The second measure has a bass note and four eighth notes. The third measure has a D chord. The lyrics 'ice— wa - ter in my ba - by's bed.—' are written below the notes.

Musical score for the fourth line of the song. It consists of five measures. The first measure has a D7 chord. The second measure has an A7 chord. The third measure has a bass note and four eighth notes. The fourth measure has a bass note and four eighth notes. The fifth measure has a bass note and four eighth notes. The lyrics 'All the good things I have done for you wo - man,' are written below the notes.

Musical score for the fifth line of the song. It consists of five measures. The first measure has a G7 chord. The second measure has a bass note and four eighth notes. The third measure has a D7 chord. The fourth measure has a G7 chord. The fifth measure has a D chord. The lyrics 'and you left me for an - oth - er man.—' are written below the notes.

Verse 2

If you happen to see my baby, I want you to tell her I been cryin' on my knees. (Twice)
Tell me pray to my master, please hope her back to me.

Verse 3

If I had ten million dollars, woman, you know I would give you every dime. (Twice)
Just to hear you call me daddy one more time.

Buddy Bolden's Blues

By Ferdinand 'Jelly Roll' Morton

Medium slow



E^b *F[#]dim* *B^{b7}/F* *E^b* *E^{b9}* *A^{b6}* *Adim*

Thought I heard bud-dy Bol-den say— "You're nas-ty, you're dir-ty,

E^b/B^b *E^{b7}* *A^{b6}* *Adim* *E^b/B^b* *C⁷*

take it a-way— You're ter-ri-ble,— you're aw-ful; take it a-way,— I

B^b *G^{b7} C⁷* *F⁷* *B^{b7}* *E^b* *F[#]dim* *B^{b7}/F* *E^b* *E^{b9}*

thought I heard him say.— I thought I heard— Bud-dy Bol-den shout—

A^{b6} *Adim* *E^b/B^b* *E^{b7}* *A^{b6}* *Adim*

"O-pen up that win-dow and let that bad air out.— O-pen up that win-dow and let that

E^b/B^b *C⁷* *F⁷* *B^{b7} aug* *A^{b7}* *E^b* *B^{b7}*

bad air out,— I thought I heard Bud-dy Bol-den shout. I

E^b $F^\# \text{dim } B^{b7}/F$ E^b E^{b9} A^{b6} $Adim$
 thought I heard Judge Fog-ar-ty say— “Thir-ty days— in the mar-ket;

E^b/B^b E^{b7} A^{b6} $Adim$
 take him a - way.— Give him a good broom to sweep with,

E^b/B^b C^7 B^b $G^{b7} C^7$ F^7 B^{b7}
 Take him a - way,”— I thought I heard him say.— I

E^b $F^\# \text{dim } B^{b7}/F$ E^b E^{b9} A^{b6} $Adim$
 thought I heard_ Fran-kie Du-sen shout “Gal, gim-me that mo - ney, I’m gon-na

E^b/B^b E^{b7} A^b $Adim$
 beat it out.— I mean gim - me that mo - ney; I’m gon - na

E^b C^7 F^7 B^{b7} E^b
 beat it out.”— ’Cos I thought I heard Fran-kie Du-sen shout.

Brother, Can You Spare A Dime

Music by Jay Gorney ★ Words by E. Y. Harburg

Medium slow

Cm
G⁷/D C⁷/E F B^b/D E^b G⁷

1. Once I built a rail-road, made it run;— Made it race a-gainst time.
2. Once I built a tow - er to the sun;— Brick and riv - et and lime.

Dm^{7(b5)} G⁷ Cm Ab⁷ Fm⁶ G⁷ Cm G⁷

Once I built a rail-road, now it's done..— Bro-ther can you spare a dime?
Once I built a tow - er, now it's done..— Bro-ther can you spare a dime?

Once, in kha - ki suits, gee we looked swell;
Full of that Yan - kee Doo - dle - de - dum. Half a mil - ion boots went

slog - gin' thro' hell, And I was the kid with the drum.

Say, don't you re-mem - ber, they called me Al;—

It was Al all the time. Say, don't you re - mem - ber,

I'm your pal!— Bud - dy can you spare a dime?—

Built For Comfort

Words & Music by Willie Dixon

Medium tempo

The musical score consists of five staves of music in 12/8 time, key of G major (two sharps). The first staff starts with N.C. *mf* and A⁷. The second staff starts with D⁷. The third staff starts with E⁷. The fourth staff starts with D⁷. The fifth staff ends with A⁷.

Some folks built like this,— some folks built like that,— But the

way I'm built, well don't you call me fat.— Be -cause I'm

built_ for com - fort,— I_ ain't_ built for speed;—

But I got ev - er - y-thing,

All_ that a good girl needs.—

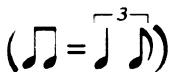
Verse 2

I ain't got no diamonds, I ain't got no boat,
But I do have love that's gonna fire your soul.
'Cos I'm built for comfort, I aint built for speed;
But I got everything all you good women need.

Can't Help Lovin' Dat Man

Music by Jerome Kern ★ Words by Oscar Hammerstein II

Medium slow



(mp)

Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷ Gm⁹ C^{13(b9)}

F⁶ B^{b9} Em⁷ Am⁷ Ab⁷ D^{7(b9)} G^{7(b9)} C E^bdim Dm⁷ G⁷aug

Cmaj⁷ Am⁷ Dm⁷ G⁷ Cmaj⁷ Gm⁹ C^{13(b9)}

Tell me he's la - - zy tell me he's slow, — tell me I'm cra - zy

F⁶ B^{b9} Em⁷ Am⁷ Ab⁷ D^{7(b9)} G^{7(b9)} C Dm⁷ Gm⁷ C^{7(b9)}

may-be I know, — Can't help lov-in' dat man — of mine. —

F⁶ F[#]dim Cmaj⁷ D⁹ Em⁷ E^bmaj⁷

When he goes a-way — dat's a rain - y day, — and when he comes

Dm⁷ D⁹ Dm^{7/G} G⁷ G⁷aug Cmaj⁷ Am⁷

back dat day is fine, — the sun will shine. He can come home — as

Dm⁷ G⁷ Cmaj⁷ Gm⁹ C^{13(b9)} F⁶ B^{b9}

late as can be, — home with - out him — ain't no home to me, —

Em⁷ Am⁷ Ab⁷ D^{7(b9)} G^{7(b9)} C E^{b6} D^bmaj⁷ C

Can't help lov-in' dat man — of mine. —

Can't Stop Lovin'

Words & Music by Elmore James

Medium tempo

N.C. D⁷

I can't stop lovin',— my ba - by to - night.—

G⁷ D⁷

I can't stop lovin',— my ba - by to - night.—

A⁷ G⁷ D⁷

No mat-ter what I do,— she won't treat me right.

Verse 2

I loved my baby, this mornin' soon. (*Twice*)
I didn't come back home till this afternoon.

Verse 3

When I leave my baby, she's all alone. (*Twice*)
I can't have no lovin', cos my baby's gone.

Verse 4

Oh, baby, come and walk with me. (*Twice*)
I'll make you happy, baby, as any girl can be.

Canal Street Blues

By Joe 'King' Oliver

Medium tempo



F F⁷

B^b F Bdim

C⁷ F F⁷ B^b B^bm F F#dim Gm⁷ C⁷

F F⁷ B^b

F Bdim C⁷

1. F F⁷ Fdim B^bm⁶/F F C⁷ 2. F F⁷ Fdim B^bm⁶/F F C⁷ F N.C.

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Careless Love

Traditional

Medium slow

F mp C⁷ F B^b F C⁷

1. Love, oh love, oh care-less love; _____ Don't

F D⁷ G⁷ C⁷

You spend your lives in my head - like se - ry. _____ You've Don't

F F⁷ F⁷aug B^b Bdim

ruin'd let the love do of to ma - ny ev - 'ry a one poor girl, _____ And What

1. 2.

F/C C⁷ F B^b F Gm⁷ C⁷ F

now you've ruin'd this life of mine. _____ 2. Pay

Chelsea Bridge

By Billy Strayhorn

Slowly

N.C.

Dm(maj⁷)

F⁹(#II)

Dm(maj⁷) F⁹(#II)

mp

3

D^{7(b9)} D⁷

G⁹

C¹³

F⁶

1.
N.C.

2.

E⁹ E^{b9}

B^{b7}sus⁴

E^{b7}

A^{b6}

F^{m9}

mf

3

B^{b7}sus⁴

E^{b7(b9)}aug A^{b9}

D^bmaj⁷

E⁷/D

C^b/E^b

Bm

F⁹(#II) E⁹ E^{b9}

Dm(maj⁷)

F⁹(#II)

Dm(maj⁷) F⁹(#II)

D^{7(b9)} D⁷

G⁹

C¹³

F⁶

Come Back Baby

Words & Music by Norman Petty & Fred Neil

Medium slow

A
mf

Please come back, ba - by,— please— don't go.— For the way I

This musical score consists of three staves of music for a single instrument. The first staff starts with a key signature of two sharps and a tempo of 128 BPM. It features a melodic line with various note values and rests, accompanied by chords A and A7 above the staff. The lyrics "Please come back, ba - by,— please— don't go.— For the way I" are written below the notes. The second staff begins with D7 and continues with A, with lyrics "love you,— you'll nev-er know. So come— back, ba - by,— let's—talk it". The third staff begins with E7 and continues with A, with lyrics "o - ver,— just one— more time."

D⁷

love you,— you'll nev-er know.

A

So come— back, ba - by,— let's—talk it

E⁷

o - ver,— just one— more time.

A

D⁷

A

This section of the musical score continues the melody from the previous page. It includes three staves of music with lyrics corresponding to the chords A, D7, and A. The lyrics are "love you,— you'll nev-er know.", "So come— back, ba - by,— let's—talk it", "o - ver,— just one— more time.", and "A". The chords A, D7, and A are indicated above the staves.

Verse 2

For the way I love you, you know I do;
For the way you love me, baby,
You never know.
Come back, baby, let's talk it over
One more time.

Verse 3

You know I love you, tell the world I do;
For the way I love you, baby,
You'll never know.
So come back, baby, let's talk it over
One more time.

Come Sunday

By Duke Ellington

Slow

1. Oo
2. Lord, dear Lord a - bove,_
Oo God Al - might - y, God of love;_

Chords: G13 (p), F9(#II), G13, A13

Sun - day, oh come Sun - day, that's the day.
Please look down and see my peo - ple through.

Chords: F, Fmaj7, DmII, GII, C, Dm7, D#dim C/E

I be - lieve that God put sun and moon up in the sky.
Hea - ven is a good - ness sun time, a bright - er light on high.

Chords: E9 (mp), F13, E9, E7(#9)aug, E7(#9) Am, F/A, D9

I don't mind the grey skies, 'cos they're just clouds pas - sing by.
Do unto others as you would have them do to you. And
(Spoken) (Sing)

Chords: G13, Dm7, G13(b5), E7(#9) Eb13 D9, G7(b9)aug

1. *poco rit.*

2.
have a bright - er by and by. Lord, dear Lord a - bove,_ God Al -

Chords: D9, G7(b9)aug, G7aug, G13 (p), F9(#II)

Freely

Musical score for "Lift Every Voice and Sing" featuring a soprano vocal line and piano accompaniment. The vocal line includes the lyrics "mighty, God of love;— Please look down and see my people through.—". The piano accompaniment shows chords: G13, A13, F, Fmaj7, DmII, and GII.

A musical score for a single melodic line. The key signature is B-flat major (two flats). The time signature is common time. The vocal line starts on C, moves to Dm⁷, then to D[#]dim/C/E. The lyrics "I believe" are set to a descending eighth-note pattern. The lyrics "God is now, was then" are set to a quarter-note pattern. The vocal line ends on E⁷⁽⁹⁾. The dynamic marking "mf" (mezzo-forte) is placed above the notes for the descending eighth-note phrase.

Handwritten musical notation for the lyrics "and always will be. With God's bles-sing we can make it". The notation includes chords Am, F/A, D⁹, G13, Dm⁷, G13(b5), E7(#9), and Eb13, with a tempo instruction above the staff.

Musical score for "Through Eternity" with lyrics and chords:

D⁹ G^{7(b9)} aug G13 slower F^{9(#II)} G13

through e - ter - ni - ty. Lord, dear Lord a - bove,- God Al - might - y, God of love;—

very slow

A¹³ F Fmaj⁷ Dm^{II} G^{II} C C/E E^{b6} Dm⁷ C

pp

The musical score consists of a single staff in common time with a treble clef. It features a series of eighth and sixteenth notes. The first measure starts with an A note. The second measure has a F note. The third measure contains a Fmaj7 chord. The fourth measure shows a DmII chord. The fifth measure displays a GII chord. The sixth measure begins with a C note, followed by a C/E chord, then an Eb6 chord, a Dm7 chord, and finally a C note. The dynamic marking 'pp' is placed above the first measure. The vocal line below the staff reads: "Please look down and see my people through."

Please look down and see my people through.

Corrine Corrina

Words & Music by J. M. Williams & Bo Chatman

'Gospel' swing

mf

C G⁷ Cdim C Adim A^{b7} G⁷ C
Cor - rine Cor - ri - - na, where you been so long?

f

C⁷ F C G⁷
— Cor - rine Cor - ri - - na, where you been so long?

C Am⁶ A^{b7} G⁷ Dm⁷ G⁷ Adim A^{b7} G⁷ C F⁷
— Ain't been no lov - in' since you been gone.

C G⁷ Cdim C Adim A^{b7} G⁷ C
— I love Cor - ri - - na, tell the world I do.

C⁷ F C G⁷
— I love Cor - ri - - na, tell the world I do.

C Am⁶ A^{b7} G⁷ Dm⁷ G⁷ Adim A^{b7} G⁷ C F⁷ C
— I pray ev -'ry night she seems to love me too.

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Cottonfields

Words & Music by Huddie Ledbetter

Medium fast

F

F⁷

B^b



F

F^{#dim}

Gm⁷

cra - dle, In them old cot - ton - fields back home.

C⁷

F

F⁷

When I was a lit - tle bit - ty ba - by, my mo - ther

B^b

F

C⁷

rocked me in the cra - dle, In them old cot - ton - fields back

F

F⁷

B^b

home. Oh, when them cot - ton balls got rot - ten, you could - n't

F

F^{#dim}

pick ve - ry much cot - ton, In them old cot - ton - fields back

Gm⁷

C⁷

F

F⁷

home. It was down in Lou - 'si - an - a, just a - bout a

B^b

F

C⁷

F B^b F

mile from Tex - ar - ka-na, In them old cot - ton-fields back home.

Cotton Tail

By Duke Ellington

Medium tempo



E⁷ Bm⁷ E⁷ A⁷ E⁷ A⁷

D⁷ A_m⁷ D⁷ G⁷ D⁷ G⁷ D^{b9}

D⁷ G⁹ D⁷ G⁷

1.
C^{9(#II)} F G¹³ G^{#dim} A^{m7} B^{7/D#} D^{m7} G^{7(b9)} C⁶

2.
A^{m7} B^{7/D#} D^{m7} G^{7(b9)} C⁶ N.C.

Crazy Man Blues

Words & Music by Sonny Terry

Medium tempo



N.C. B^{II} E

Yes, a man is got to be cra-zy— fol-low the wo-men ev - - 'ry -

E⁷ A⁷

- where... Yes, a man is got to be cra-zy— fol - low the wo-men ev - 'ry -

E⁷

- where... Well, I ain't sing-in' this song 'cos I ain't got no one;-

A⁷ E⁷

— Yes, you know I can get some-bo-dy, pal.

Verse 2

Yes, a man's got to be crazy to think he got a woman all by himself. (*Twice*)
I say as I'm back in town; yes, you know she's cutting out with somebody else.

Verse 3

Yes, a man is crazy to give one woman all his pay. (*Twice*)
I said, before I'd be like them, I'd walk out of the front door to stay.

Crossroads Blues

Words & Music by Robert Johnson

Medium tempo

The musical score consists of four staves of music in G major, 4/4 time. The first staff starts with a G7 chord (mf dynamic) and includes the lyrics "I went to the cross-roads, fell down on my knees." The second staff begins with a C7 chord and continues the lyrics. The third staff starts with a G7 chord and includes the lyrics "I asked the Lord a - bove, have mer - cy,". The fourth staff begins with a C7 chord and includes the lyrics "save poor Bob if you please." Measure numbers 1, 2, and 3 are indicated above the staves.

Verse 2

Standin' at the crossroad, tried to flag a ride. (Twice)
Didn't nobody seem to know me, everybody pass me by.

Verse 3

Standin' at the crossroad, risin' sun goin' down. (Twice)
I believe to my souls, po' Bob is sinkin' down.

Verse 4

You can run, you can run, tell my friend Willie Brown, (Twice)
That I got crossroad blues this mornin'; Lord, I'm sinkin' down.

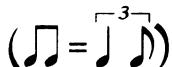
Verse 5

And I went to the crossroad, mama, I looked east and west. (Twice)
Lord, I didn't have no sweet woman, oh well, babe, in my distress.

Cry Your Blues Away

Words & Music by Arthur Crudup

Medium slow



G⁷
mf

C⁷

G

Dar- ling, un - veil your face, go on and cry your blues- a - way.

Dar- ling, un - veil your face, go on and cry your blues- a -

- way. You know I'm so glad

trou - ble don't last al - ways.

Verse 2

Remember you told me I would never hear you say. (Twice)
That is the reason, darling, why I can't say goodbye.

Verse 3

I'm gonna find someone to love me, someone I can call my own. (Twice)
You know, I'm so tired of staying in this world alone.

Verse 4

Darling, you don't want me, you really treat me like a slave. (Twice)
You know, some of these mornings I'll be dead and in my grave.

Dark And Dreary

Words & Music by Elmore James

Medium slow

(♩ = ♪)

mf

C⁷ **F⁷** **C⁷**

I have lost my ba - by, al - most - lost my — mind.

This musical score consists of three staves of music. The first staff starts with a C7 chord, followed by a melody line with lyrics. The second staff begins with a F7 chord. The third staff begins with a C7 chord. The lyrics "I have lost my ba - by, al - most - lost my — mind." are written below the notes. A tempo marking "Medium slow" is at the top left, and a dynamic "mf" (mezzo-forte) is indicated above the first staff. Measure markings "3" are placed above the first and second measures of each staff.

C⁹ **F⁷** **C⁷**

I've lost my ba - by, al - most - lost - my mind.

This section continues the musical score from the previous page. It features three staves of music. The first staff starts with a C9 chord. The second staff begins with a F7 chord. The third staff begins with a C7 chord. The lyrics "I've lost my ba - by, al - most - lost - my mind." are written below the notes. Measure markings "3" are placed above the first and second measures of each staff.

G⁷ **F⁷** **C⁷** **F⁷** **C⁷**

Way she treat me, — gon-na drive — a man — stone blind

This section continues the musical score from the previous page. It features three staves of music. The first staff starts with a G7 chord. The second staff begins with a F7 chord. The third staff begins with a C7 chord. The lyrics "Way she treat me, — gon-na drive — a man — stone blind" are written below the notes. Measure markings "3" are placed above the first and second measures of each staff.

Verse 2

Well, the road seemed dark and dreary, while I travelled down that way. (Twice)
Well, my baby left me, she just come back home today.

Verse 3

Oh, I love my baby, tell the world I do. (Twice)
Well, I need a little lovin', darlin'; gonna make my dream come true.

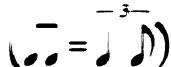
Verse 4

Oh, I love you darlin', like a schoolboy loves his pie. (Twice)
Now ain't that the way to treat me, darlin'; my hurt's so long that I will die

De Kalb Blues

Medium tempo

Words & Music by Huddie Ledbetter
Arranged & Adapted by Alan Lomax & John A. Lomax



C7 **mf**

De Kalb blues,-- babe,

make me feel so bad..

F7

De Kalb blues,-- babe,

make me feel so bad..

G7

just to think a - bout the times I once have had..

Verse 2

Wasn't for the powder and the straightnin' comb, (Twice)
Lord, these De Kalb women would not have no home.

Verse 3

Buy me a pistol, get me a Gatlin' gun. (Twice)
Ever catch you, baby, we gonna have some fun.

Verse 4

Some folks told me De kalb blues ain't bad. (Twice)
It's the worry'st blues that I ever had.

Verse 5

If the blues was whiskey, I'd stay drunk all the time; (Twice)
Stay drunk, baby, to get you off of my mind.

Verse 6

Look here, baby, what more can I do? (Twice)
Well, I had five dollars and I gave you two.

Deep River

Traditional

Slowly

F *p* F⁷
B^b
Deep _____ riv - er,

F/C A/C# Dm
Jor - dan. _____ Deep _____ riv - er, I

G⁹ Gm⁷/C C⁷
want to cross ov - er in - to camp ground.
Lord, I am a -

A_m B^b A⁷ D_m D^{b7} *p*
- com - in'; Lord, I am a - com - in'. I want to cross ov - er in - to

F B^{b7} F Dm⁷ *pp* G⁹
camp ground.
I want to cross ov - er in - to camp ground.

Don't Fish In My Sea

Words & Music by Bessie Smith & Ma Rainey

Medium tempo



The musical score consists of five staves of music. The first staff starts with a measure containing an eighth note and a sixteenth note, followed by a bass note. The lyrics are: "My dad - dy come home this mor - nin', drunk as he___ could". The second staff continues with "be." and "My dad - dy come home this mor - nin',". The third staff has lyrics "drunk as he___ could be.". The fourth staff starts with a bass note and ends with a single note. The fifth staff has lyrics "know by that_ he's done got bad_ on me___". Chords indicated above the staff include F⁷, B^b, F⁷, B^{b7}, E^{b7}, B^b, F⁷, B^b, F⁷, B^{b7}, Bdim, F⁷, B^b, and E^{b7}.

Verse 2

He used to stay out late, now he don't come home at all.(Twice)
I know there's another mule been kicking in my stall.

Verse 3

If you don't like my ocean, don't fish in my sea.(Twice)
Stay out of my valley, let my mountain be.

Verse 4

I ain't had no loving since God knows when.(Twice)
That's the reason I'm through with these no-good, trifling men.

Verse 5

You'll never miss the sunshine till the rain begin to fall.(Twice)
You'll never miss you ham till another mule be in your stall.

Don't Go To Strangers

Words by Redd Evans ★ Music by Arthur Kent & Dave Mann

Medium slow

B^b B^b maj⁷ E^{b9(b5)} E^{b7} B^{b6} B^b maj⁷

mp

Build your dreams— to the stars a - bove;— But when you need— some-one
Play with fire— till your fin -gers burn;— And when there's no— place for

Dm^{7(b5)} G⁷ Cm⁷ Cm^{7(b5)} F⁷ Cm⁷ F⁷ B^b Gm⁷

true to love,— Don't go to stran -gers, dar-ling, come to me.
you to turn,— Don't go to stran -gers,

C⁹ F13(b9) F⁷ Cm⁷ F⁷ B^b E^b B^b dim B^b

dar-ling, come to me. For, when

Fm⁷ B^b13 Fm⁷ B^b13 E^b B^{b7} E^b maj⁷

you hear a call to fol-low your heart, You'll fol-low your heart I know— l've

Gm⁷ C¹³ Gm⁷ C¹³ Gm⁷ C⁹ Cm⁷ F13(b9)

been through it all; for I'm an old hand, And I'll un-der-stand— if you go. So,

B^b B^b maj⁷ E^{b9(b5)} E^{b7} B^{b6} B^b maj⁷

make your mark— for your friends to see;— But when you need— more than

Dm^{7(b5)} G⁷ Cm⁷ Cm^{7(b5)} F⁷ Cm⁷ F⁷ B^b E^{b7} B^b

com - pa- ny,— Don't go to stran-gers, dar-ling, come to me.

Down By The Riverside

Traditional

'Gospel' swing

mf F

1. I met my lit - tle bright eyed doll - } Down by the
asked her for a lit - tle kiss, - } Down by the

C⁷ F

riv-er - side, - Down by the riv-er - side, - Down by the

F

riv-er - side, - {|| met my lit - tle bright eyed doll - } Down by the
asked her for a lit - tle kiss, - } Down by the

C⁷ F 1.

riv-er - side, - Down by the riv - er - side. 2. 1

2. F⁷ B^b B^{b7} F

— She said, "Have pa-tience, lit - tle man; — I'm sure you'll un - der-stand, —

C⁷ F F⁷

— I hard - ly know your name." — I said "If

B^b

I can have my way,—

F A⁷

may - be some sweet day—

Dm

G⁷

your name and mine will be the same,"—

C C⁷

I'd

F

wed my lit - tle bright eyed doll—

Down by the riv-er - side,—

C⁷

Down by the riv-er - side,—

F

Down by the riv-er - side,— I'd

F

wed my lit - tle bright eyed doll—

Down by the riv-er - side,—

C⁷

Down by the riv - er - - side.—

F Fdim F B^b F N.C.

Down The Road A Piece

Words & Music by Don Raye

Medium fast



Daug

G



mf

G⁷

A^{b9}

G⁹

C⁷

G



A^{m7}

D⁹

D⁷aug

G

D⁷aug

G



G

A^{m7}

G⁶

G⁹



G⁷

C⁷

G



D⁷

G D⁷aug

G D⁷aug G D⁷aug



G

A^{m7}

G⁶

D⁷aug

G



D⁷aug

G



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G⁷ C⁷ G

A^{m7} D⁷ G⁷ D^{7 aug}

G G⁷ A^{b9} G⁹

C⁹ C^{#9} C⁹ G A^{m7} G

D⁹ G^{#dim} D⁹ G^{#dim} D⁷ Gmaj⁷ G⁷ C⁹ D⁷ G A^{m7} G D^{7 aug}

G G⁷

C⁷ G G⁷

D⁷ Ddim D⁷ D^{7 aug} G A^{m7} G⁶

Don't Sell It (Don't Give It Away)

Words & Music by Oscar Woods

Medium tempo

The musical score consists of eight staves of music. The first staff starts with a dynamic of *mf* and a key signature of one sharp. The lyrics are: "It was ear - ly one morn - in' 'bout the break of day." The second staff begins with a chord of *C7*. The lyrics are: "Don't you hear me cry - in', won't you list-en what I say? Ear-ly one morn - in'" followed by a repeat of the first line. The third staff begins with a chord of *G*. The lyrics are: "ba - by, 'bout the break of day." The fourth staff begins with a chord of *D7*. The lyrics are: "Told me not to sell it;" followed by a repeat of the previous line. The fifth staff begins with a chord of *G*. The lyrics are: "Pa - pa, don't you give it a - way." The sixth staff begins with a *Chorus* section and a chord of *G*. The lyrics are: "I said yes, ba - by, yes;" followed by a repeat of the previous line. The seventh staff begins with a chord of *C7*. The lyrics are: "no, ba - by, no. Yes, ba - by, yes; no, ba - by, no. Said" followed by a repeat of the previous line. The eighth staff begins with a chord of *G*. The lyrics are: "yes, ba - by, yes; hear me say no, ba - by, no." The ninth staff begins with a chord of *D7*. The lyrics are: "Thought I found Jel - ly, 'shaw don't sell no more..."

Verse 2

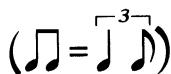
You know you didn't want me, why did you call; don't you hear me cryin' little all and all.
You know you didn't want me, baby why did you call?
I can get more women than a passenger train can haul.

Chorus

Duet

Medium tempo

By Neal Hefti



E^b

mp

E^b

A^b

C^b

E^b A^b C^b

E^b

Gm/D

B^bm⁶/D^b

C⁷

F^{II}

shake

E^b Gm/D B^bm⁶/D^b C⁷ F^{II} shake

B^b9

1.
E^b E^b7/G A^b F⁹/A B^b G^bdim F^{m7} E⁹

d. 3 B^b9 E^b E^b7/G A^b F⁹/A B^b G^bdim F^{m7} E⁹

2.

E^b E^b/D^b A^b6/C B^bII E^b

F^{II}

B^b9 E^b

shake

- - E^b E^b/D^b A^b6/C B^bII E^b F^{II} B^b9 E^b

Dust My Broom

Words & Music by Robert Johnson

Medium tempo

The musical score consists of four staves of music in 4/4 time, key of G major (two sharps). The first staff starts with a dynamic of *mf*. Chords shown are D⁷, G⁷, and D⁷. The lyrics for the first section are: "I'm gon' get up in the morn-in', I believe I'll dust my broom." The second staff continues with G⁷ and D⁷ chords. The third staff begins with a D⁷ chord, followed by a measure of rest, then a measure with a bass note and a 3 over the top note, and finally an A⁷ chord. The lyrics for this section are: "Girl-friend, the black man you been lovin',". The fourth staff begins with a G⁷ chord, followed by a measure with a bass note and a 3 over the top note, and ends with a D⁷ chord. The lyrics for this section are: "girl-friend, can get my room."

Verse 2

I'm gon' write a letter, telephone every town I know. (*Twice*)
If I can't find her in West Helena, she must be in East Monroe, I know.

Verse 3

I don't want no woman wants every downtown man she meet. (*Twice*)
She's a no good doney, they shouldn't 'low her on the street.

Verse 4

I believe, I believe I'll go back home. (*Twice*)
You can mistreat me here, babe, but you can't when I get home.

Verse 5

And I'm gettin' up in the morning, I believe I'll dust my broom. (*Twice*)
Girlfriend, the black man that you been lovin', girlfriend, can get my room.

Dust Pneumonia Blues

Words & Music by Woody Guthrie

Medium tempo

The musical score consists of three staves of music. The first staff starts with a key signature of one sharp (F#) and a time signature of common time (C). It features a vocal line with lyrics "I got that dust pneu - mo - ny, pneu - mo - ny in my lung." The second staff begins with a key signature of F major and a time signature of common time (C). It continues the lyrics "I got the dust pneu - mo - ny, pneu - mo - ny in my lung." The third staff begins with a key signature of G major and a time signature of common time (C). It concludes the verse with the lyrics "And I'm gon-na sing this dust pneu - mo - ny song."

Verse 2

Now there ought to be some yodelling in this song. (Twice)
But I can't yodel for the rattling in my lung.

Verse 3

My good gal sings the dust pneumony blues. (Twice)
She loves me 'cos she's got the dust pneumony too.

Verse 4

If it wasn't for choppin', my hoe would turn to rust. (Twice)
I can't find a woman in this black old Texas dust.

Verse 5

Down in Oklahoma the wind blows mighty strong. (Twice)
If you want to get a mama, just sing a California song.

Verse 6

Down in Texas my gal fainted in the rain. (Twice)
I throwed a bucket of dirt in her face just to bring her back again.

Early Autumn

Slow

Words by Johnny Mercer ★ Music by Ralph Burns & Woody Herman

C⁷
mp

Fmaj⁷

E⁷



1. When an ear - ly Au - tumn walks the land _____ and chills the breeze, And
- vil - ion in the rain, _____ all shut-tered down; A

E♭maj⁷

D⁷

D♭maj⁷



touch - es with her hand _____ the Sum - mer trees, Per -haps you'll un - der - stand -
wind - ing coun - try lane, _____ all rus - set brown; A fros - ty win - dow pane -

C⁷

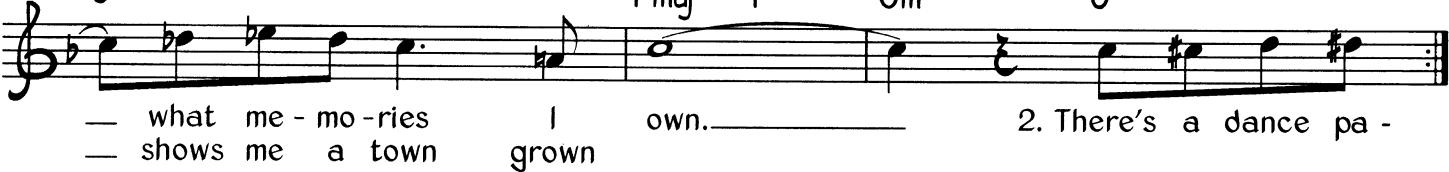
1.

Fmaj⁷

F⁶

Gm⁷

C⁷



— what me - mo - ries
— shows me a town

I
grown

own.

2. There's a dance pa -

2.

F Gm⁷ F

Gm⁷

C¹³

Fmaj⁷/A

A♭dim



lone - ly.

That Spring of ours that start - ed

so Ap - ril - heart-ed

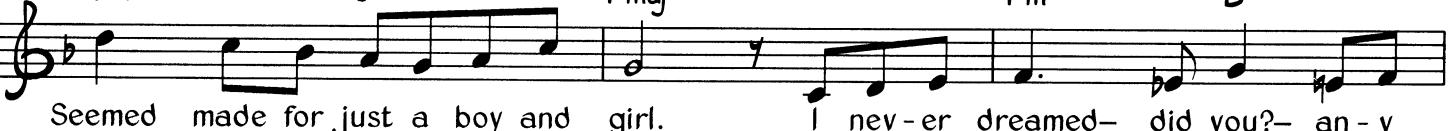
Gm⁷

C⁷

Fmaj⁹

Fm⁷

B♭13



Seemed made for just a boy and girl.

I nev - er dreamed - did you? - an - y

E^b

A♭9

Gmaj⁷

F♯9

F⁹

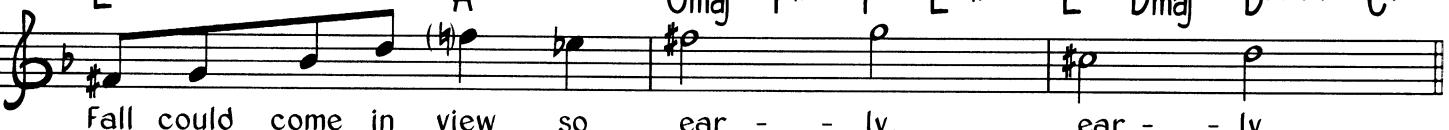
E^{7(♯9)}

E♭⁷

Dmaj⁷

D♭7(b9)

C⁹



Fall could come in view so

ear - - ly,

ear - - ly.

Fmaj⁷

E⁷

E♭maj⁷



Dar - ling, if you care, _____ please let me know; I'll meet you an - y - where,

D⁷

D♭maj⁷

C⁷

F



— I miss you so. Let's nev - er have to share _____ an - oth - er ear - ly Au - tumn. —

Evil (Is Goin' On)

Words & Music by Willie Dixon

Medium slow



N.C.

G⁷

mf

If you're a long way from home,

can't sleep at night,

Grab your te - le - phone,

some - thin' just ain't right. That's ev -

- ill,

ev - il is go-in' on.

I am

warn-ing you bro - ther,-

you bet-terwatch your hap - py home.

Verse 2

Well, if you call her on the telephone,
And she answers awful slow,
Grab the first thing smokin',
If you have to hobo.
That's evil, etc.

Verse 3

If you make it to your house,
Knock on the front door;
Run around to the back,
You catch him just before he goes.
That's evil, etc.

Feel So Bad

Words & Music by Chuck Willis

Medium tempo

Musical score for the first line of the song. The key signature is C major (no sharps or flats). The time signature is 4/4. The tempo is Medium tempo. The vocal line starts with a quarter note followed by eighth notes. The lyrics "Feel so bad, _____ feel like a ball-game on a rain-y day." are written below the staff. The music ends with a G7 chord symbol.

Musical score for the second line of the song. The key signature changes to F major (one sharp). The time signature is 4/4. The vocal line continues with eighth notes. The lyrics "Feel so bad, _____ feel like a ball-game on a rain-y day." are written below the staff. The music ends with a C chord symbol.

Musical score for the third line of the song. The key signature changes to G major (one sharp). The time signature is 4/4. The vocal line starts with eighth notes. The lyrics "Yes, I got my rain-check; _____ shake my head and walk a-way." are written below the staff. The music ends with a G7 chord symbol.

Musical score for the fourth line of the song. The key signature changes to C major (no sharps or flats). The time signature is 4/4. The vocal line starts with eighth notes. The lyrics "Oo, _____ peo-ple, that's the way I feel." are written below the staff. The music ends with a G7 chord symbol.

F⁹

Oo, peo - ple, that's the way I feel. Some -

C

G⁷

- times I think I won't; then, a - gain, I think I will. Some -

N.C.

C

G⁷

C

- times I want to stay here; then, a - gain, I want to leave. Some -

C⁷

F⁹

- times I want to stay here; then, a - gain, I want to leave. .

C

G⁷

N.C.

C

F⁷ B^{b9} C

Yes, I've got my train fare; pack my bag and ride a - way.

Fever

Medium swing



Words & Music by John Davenport & Eddie Cooley

Dm
mp

1. Nev - er know how much I love you,
(Verses 2, 4, 5, 6, see block, lyric)

Nev - er know how much I care. When you put your arms a - round

A⁷

Dm N.C.

— me, I get a fev - er that's so hard to bear. You give me fev - er

Dm

B^{b6}

Dm

when you kiss me, Fev - er when you hold me tight;

Fine 1.2.

(Dm) Dm

Fev - er in the morn - ing, Fev - er all through_ the night.

3.

Dm

3. Ev - 'ry bo - dy's got the fev - er,

That is some - thing you all know. Fev - er is - n't

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Repeat whole sequence, then D.C. al Fine

The musical notation consists of two staves. The top staff is in A7 key signature, indicated by a single sharp sign and the letter 'A7' above the staff. The bottom staff is in Dm key signature, indicated by a single natural sign and the letter 'Dm' above the staff. Both staves have a common time signature. The lyrics 'such a new thing; Fev - er start - ed long— a - go.' are written below the notes.

Verse 2

Sun lights up the daytime,
Moon lights up the night.
I light up when you call my name,
And you know I'm gonna treat you right.
You give me fever when you kiss me,
Fever when you hold me tight;
Fever in the morning,
Fever all through the night.

Verse 4

Romeo loved Juliet,
Juliet she felt the same;
When he put his arms around her, he said
"Julie, baby, you're my flame."
Thou givest fever when we kisseth,
Fever with thy flaming youth.
Fever, I'm afire;
Fever, yea, I burn forsooth!"

Verse 5

Captain Smith and Pocahontas
Had a very mad affair;
When her daddy tried to kill him, she said
"Daddy-o, don't you dare!"
He gives me fever with his kisses,
Fever when he holds me tight.
Fever, I'm his missus;
Oh, Daddy, won't you treat him right?"

Repeat Verse 3

Verse 6

Now you've listened to my story,
Here's the point that I have made:
Chicks were born to give you fever,
Be it fahrenheit or centigrade!
They give you fever when you kiss them,
Fever if you live and learn;
Fever till you sizzle —
What a lovely way to burn!

Fine And Mellow (My Man Don't Love Me)

Words & Music by Billie Holiday

Medium slow



F mp F⁷ B^{b7} F C⁷ F F⁷

My man don't love me, treats me oh so mean; My



F C⁷ F

man he don't love— me, treats me aw - ful mean; He's the



D^{bb9}

F B^{b7} F C⁷ aug

low - est man that I've ev - er seen. He wears



F

B^{b7}

F

F⁷

high - draped pants,— stripes are real - ly yel - low; He wears



F# dim

high - draped pants,— stripes are real - ly yel - low; But when he



C⁷

D^{bb9}

C⁷

F

B^{b7}

Caug

starts in to love me, he's so fine and mel - low. Love will



F

B^{b7}

F

C⁷

F

make you drink and gam - ble, make you stay out all night long; Love will

B^{b7}

F C⁷ F

make you drink and gam - ble, make you stay out all night long;

C⁷aug

C⁷

D^{b9}

C⁷

F B^{b7} F

C⁷

Love will make you do things that you know is wrong. But if you

F N.C.

F N.C.

F C⁷ F

F⁷

treat me right ba - by, I'll stay home ev -'ry day; If you

B^{b7}

F

treat me right ba-b-y, I'll stay home ev -'ry day; But you're so

C⁷

D^{b9}

C⁷

F B^{b7} F

C⁷aug

mean to me ba-b-y, I know you're gon-na drive me a - way. Love is

F

F⁷

B^{b7}

F C⁷ F

F⁷

just like a fau - cet. It turns off and on.

B^{b7}

F C⁷ F F^{#dim}

Love is like a fau-cet, it turns off and on. Some-times when you

Gm⁷

C⁷

D^{b9}

C⁷

F B^{b9} F

C⁷

think it's on ba - by, it has turned off and gone.

Folsom Prison Blues

Words & Music by Johnny Cash

Medium fast

mf G

1. I hear the train a - com - in' it's roll - in' 'round the
(Verses 2, 3, 4 see block lyric)

G⁷

bend; And I ain't seen the sun - shine since I don't know

G^{7(#9)} C⁷

when. I'm stuck at Fol - som Pri - son, and time keeps

G

drag - gin' on. But that

D⁷ G

train keeps roll - in' on down to San - An - tone.

1.2.

3.

4. D⁷ G

2. When 3. I

4. Well, if they

Verse 2

When I was just a baby, my mama told me "Son,
Always be a good boy, don't ever play with guns."
But I shot a man in Reno, just to watch him die.
When I hear that whistle blowin', I hang my head and cry.

Verse 3

I bet there's rich folk eatin' in a fancy dinin' car;
They're prob'ly drinkin' coffee and smokin' big cigars.
Well, I know I had it comin', I know I can't be free;
But those people keep a-movin', and that's what tortures me.

Verse 4

Well, if they freed me from this prison, if that railroad train was mine,
I bet I'd move to over a little farther down the line;
Far from Folsom Prison, that's where I want to stay,
And I'd let that lonesome whistle blow my blues away.

Five Long Years

Words & Music by Eddie Boyd

Medium slow

Musical notation for the first line of the song. The key signature is B-flat major (two flats). The time signature is 12/8. The melody starts with a measure of eighth notes followed by a C7 chord. The lyrics are "If you've ev - er been mis-treat - ed," followed by a F7 chord.

If you've ev - er been mis-treat - ed,

F⁷

Musical notation for the second line of the song. The key signature changes to A major (no sharps or flats). The time signature remains 12/8. The melody continues with a C7 chord. The lyrics are "- bout. If you've ev - er been mis-treat - ed," followed by a F7 chord.

- bout.

If you've ev - er been mis-treat - ed,

F⁷

Musical notation for the third line of the song. The key signature changes back to B-flat major (two flats). The time signature remains 12/8. The melody continues with a C7 chord. The lyrics are "you know just what I talk-in' a - bout. I work

you know just what I talk-in' a - bout.

I work

Musical notation for the fourth line of the song. The key signature changes to G major (one sharp). The time signature remains 12/8. The melody continues with a G7 chord. The lyrics are "five long years for one wo - man, and she had the nerve _____"

five long years for one wo - man,

and she had the

nerve _____

Musical notation for the fifth line of the song. The key signature changes to C major (no sharps or flats). The time signature remains 12/8. The melody continues with a C7 chord. The lyrics are "to kick me out."

to kick me out.

Verse 2

I got a job at a steel mill, truckin' steel just like a slave.

Five long years of fright, I'm runnin' straight home with all of my pay.

Mistreated, you know what I'm talkin' about?

I work five long years for one woman, and she had nerve to throw me out.

Frankie And Johnny

Traditional

Medium tempo

C G⁷aug C G⁷aug C G⁷aug C C⁷

Frank-ie and John-ny were sweet hearts.

Oh, what a cou - ple in love!

F

F[#]dim

Frank-ie was loy - al to John - ny,

just as true as stars a -

C/G

A⁷

D⁷

G⁷

C F⁷ C

G⁷

- bove. He was her man,

but he done - her

wrong.

G⁷aug

C

G⁷aug

C

G⁷aug

C C⁷

This is the end - of my sto - ry

and this is the end - of my song.

F

F[#]dim

Frank - ie is down - in the jail - house -

and she cries the whole night

C/G

A⁷

D⁷

Fm⁶

G⁷

C F⁷ C

long "He was my man,

but he done me

wrong."

From Four Until Late

Words & Music by Robert Johnson

Medium tempo

($\text{D} = \text{E} \text{ F}$) **C** **F**
From four un - til late, I was wring - ing my hands and

This block contains musical notation for the first line of the song. It features a 6/4 time signature, a key signature of one sharp (F#), and a dynamic marking of *mf*. The melody consists of eighth and sixteenth notes. Chords **C** and **F** are indicated above the staff.

C **C⁷** **F**
cryin'. From four un - til late, I was wring -

This block continues the musical notation. It includes a **C⁷** chord and a **F** chord. The lyrics "cryin'" and the continuation of the verse are shown below the staff.

A^{b7} **G⁷** **C** **A⁷**
- ing my hands and cryin'. I be - lieve -

This block shows the continuation of the melody with chords **A^{b7}**, **G⁷**, **C**, and **A⁷**. The lyrics "hands and cryin'" and "I be - lieve -" are provided.

D⁷ **G⁷** **C C⁷ F F^{m6} C**
— to my soul that your dad dy's Gulf - port bound.—

This block concludes the musical notation with chords **D⁷**, **G⁷**, and **C C⁷ F F^{m6} C**. The lyrics "to my soul that your dad dy's Gulf - port bound.—" are shown at the end.

Verse 2

From Memphis to Norfolk is a thirty-six hours' ride. (*Twice*)
A man is like a prisoner, and he's never satisfied.

Verse 3

A woman's like a dresser; some men always ramblin' through its drawers. (*Twice*)
It 'cos so many men wear an apron over-all.

Verse 4

From four until late, she get with a no good bunch and clown. (*Twice*)
Now she won't do nothin' but tear a good man's reputation down.

Verse 5

When I leave this town, I'm gon' bid you fare, farewell. (*Twice*)
And when I return again, you'll have a great long story to tell.

Go Back To Your No Good Man

Words & Music by Lonnie Johnson

Medium tempo



N.C.

D

mf

It's true you bake good jel - ly roll,— the best I've ev - er found.—

D⁷

G⁹

D

best I've ev - - er found.— But it's

A⁷

3

3

G

3

D

one thing you got-ta stop ma-ma; that's serv-ing it all ov - er town.—

Verse 2

Don't you think because I love you, you can play me for a chump to my face. (Twice)
But I'm not as dumb as you think, there's another woman to fill your place.

Verse 3

Give me them clothes I bought you, take my diamonds off your hand. (Twice)
Now you just like I found you, go back to your handy man.

Verse 4

Now, I put shoes on your feet when your bare feet was pattin' the ground. (Twice)
While I was out slaving for you, you was chasin' every rat in town.

Verse 5

Now, woman I stuck with you when you didn't have a friend at all. (Twice)
So give them shoes I bought you, and that wig, and let your head go bald.

Georgia On My Mind

Words by Stuart Gorrell ★ Music by Hoagy Carmichael

Freely

F A⁷ D⁷ G⁹ C⁷

Me - lo - dies bring me - mo - ries that lin - ger in my heart,—

F Am Dm G⁷ C¹³ F C⁷aug

Make me think of Geor - gia. Why did we— ev - er part?—

F A⁷ D⁷ G⁹ C⁷

Some sweet day, when blos - soms fall and all the world's a song,—

F Am Dm G⁷ C¹³ F

I'll go back to Geor - gia, 'cos that's where I be - long.

A⁷ Dm G_m⁷ B^b_m

Geor - gia,— Geor - gia,— The whole day through, Just an

F D⁷ G_m⁷ C⁷ F F^{#dim} G_m⁷ C⁷aug

old sweet song keeps Geor - gaia— on my mind. (Geor - gaia on my mind.)

F A⁷ Dm Gm⁷ B^bm

Geor - gia,— Geor - gia,— a song of you Comes as

F D⁷ Gm⁷ C¹³ F B^{b9} F A⁷

sweet and clear as moon - light through the pines.—

Dm Gm Dm B^{b7} Dm Gm Dm⁷ G⁷

Oth - er arms— reach out to me;— Oth - er eyes— smile ten - der - ly;—

Dm Gm Dm⁷ E⁷ Am D⁷ G⁹ C⁷

Still in peace - ful dreams I see— the road leads back to you.—

F A⁷ Dm Gm⁷ B^bm

Geor - gia,— Geor - gia,— no peace I find; Just an

F D⁷ Gm⁷ C¹³ F B^{b9} F

old sweet song keeps Geor - gia on my mind.—

Going Down Slow

Words & Music by James B. Oden

Medium slow

The musical score consists of four staves of music for a single instrument, likely a piano or guitar. The first staff starts with a C7 chord, followed by a measure of eighth notes with a dynamic of *mf*. The lyrics "I've had my fun,—" are written below the notes. The second staff begins with an F7 chord, followed by a measure of eighth notes. The lyrics "if I don't ev-er get well no more." are written below the notes. The third staff begins with a C7 chord, followed by a measure of eighth notes. The lyrics "Had my fun,—" are written below the notes. The fourth staff begins with an F7 chord, followed by a measure of eighth notes. The lyrics "if I don't ev-er get well no" are written below the notes. The fifth staff begins with a C7 chord, followed by a measure of eighth notes. The lyrics "more." are written below the notes. The sixth staff begins with a G7 chord, followed by a measure of eighth notes. The lyrics "I know my health is fail-ing me,—" are written below the notes. The seventh staff begins with an F7 chord, followed by a measure of eighth notes. The lyrics "I know that I'm go - in' down slow.—" are written below the notes.

Verse 2

Somebody write my mother, tell her the shape I'm in. (*Twice*)
Tell her to pray for me, forgive me for my sins.

Verse 3

Mother, please don't send no doctor, doctor can't do no good. (*Twice*)
Back when I was young, didn't do the things I should.

Good Morning Blues

Traditional

Medium tempo

The musical score consists of four staves of music in common time (indicated by 'C'). The first staff starts with a dynamic 'mf' and features chords C7 and F. The lyrics are: 'Good morn - ing blues, blues how do you'. The second staff continues with chords C and F7, with lyrics: 'do? Good morn - ing blues,'. The third staff begins with chord C, with lyrics: 'blues how do you do?'. The fourth staff begins with chord G7, with lyrics: 'I'm do-ing all right, good morn - ing, how are you?'. The music includes various note heads, stems, and rests, with some notes connected by horizontal lines.

Verse 2

Laid down last night, turnin' from side to side. (Twice)
I was not sick, but I was just dissatisfied.

Verse 3

When I got up this mornin', blues walkin' round my bed. (Twice)
I went to eat my breakfast, the blues was all in my bread.

Verse 4

I sent for you yesterday, here you come walking today. (Twice)
You got your mouth wide open, you don't know what to say.

Good Morning Heartache

Words & Music by Irene Higginbotham, Ervin Drake & Dan Fisher

Medium slow



Cm⁷

Good morn - ing, heart - ache, you old gloom - y sight..-

F

Am^{7(b5)}

D^{7(b9)}

Good morn - ing, heart - ache, thought we said good - bye last night..-

Gm

B^bm

Am⁷

A^bm⁷

I turned and tossed un - til it seemed you had gone,-

Gm

G^{b9(b5)}

F F^{#dim} Gm⁷ C⁷ Cm⁷

But here you are with the dawn..- Wish I'd for-get you,

F

Am^{7(b5)}

D^{7(b9)}

But you're here to stay;- It seems I met you when my love went a-way..-

Gm

B^bm

Am⁷

A^bm⁷ Gm⁷

G^{b9(b5)}

Now ev'-ry day I start by say-ing to you:- Good morn - ing, heart - ache, what's new? -

F Em⁷ A^{7(#9)} Dm Em⁷ A^{7 aug}



Stop haunt-ing me now;— Can't shake you no - how...

Dmaj⁷ D⁷ Gm⁶ A⁷ Dm⁷ G^{7(#9)} Cmaj⁷ C⁷ D^bm⁷ G^{b7}



Just leave me a - lone;— I've got those Mon - day blues

Cm⁷ F⁷ Cm⁷



straight through Sun - day blues. Good morn - ing, heart - ache,

F



here we go a - gain;— Good morn - ing, heart - ache, you're the

Am^{7(b5)} D^{7(b9)} Gm B^bm



one who knew me when.... Might as well get used to you

Am⁷ A^bm⁷ Gm⁷ C^{II} G^{b7(#9)} F⁶



hang-ing a - round;— Good morn - ing, heart - ache, sit down....

Goodbye Baby

Words & Music by Sam Ling, Joe Josea & Jules Taub

Medium slow

N.C.

E

A musical score for voice and piano. The vocal line starts with a melodic line in 12/8 time, marked 'mf'. The lyrics 'Now, good - bye, ba - by,' are followed by a piano part consisting of eighth-note chords. The vocal line continues with 'got - ta'.

E7

A7

Musical score for 'Oh, You Told Me Darlin'' featuring a treble clef, a key signature of two sharps, and a common time signature. The lyrics are: 'leave you now. Oh, you told me dar - lin' you'.

E

A musical score for 'I Got You Babe' in G major (two sharps) and common time. The vocal line starts with a descending eighth-note scale, followed by a dotted half note, a quarter note, and a dotted half note. This is followed by a melodic line with a quarter note, a dotted half note, a quarter note, and a dotted half note. The lyrics 'love me no how.' are aligned with the first section. The second section begins with 'Oh,' followed by a melodic line with a quarter note, a dotted half note, a quarter note, and a dotted half note. The lyrics 'yeah,' are aligned with this section. The third section begins with 'I got - ta leave' followed by a melodic line with a quarter note, a dotted half note, a quarter note, and a dotted half note.

love me no how.

Oh,

yeah

I got - ta leave

B7

F

A7

F

A musical score for soprano voice. The key signature is A major (two sharps). The vocal line consists of a dotted half note, two eighth notes, a sixteenth-note rest, two eighth notes, a dotted half note, a sixteenth-note rest, and a final dash. Below the staff, the lyrics "you, ba - by good - bye." are written.

you,

ba - by good - bye.

Verse 2

Verse 2
Aw baby, here's my right hand,
I love you, baby; I can't get you to understand.
Oh, bye, goodbye, baby, baby goodbye.

Verse 3

Aw yes, here's all of me.
I'll take you, baby, to some place you ought to be.
Oh, bye now, goodbye, baby goodbye.

Green River Blues

Words & Music by Charley Patton

Medium tempo

The musical score consists of four staves of music in 4/4 time, key of G major (two sharps). The first staff starts with N.C. (No Chord) and E7. The second staff starts with A7. The third staff starts with E7. The fourth staff starts with B7, followed by A7 and E.

Chords:

- N.C. (No Chord)
- E7
- A7
- E7
- B7
- A7
- E

Lyrics:

I went up Green Riv - er roll - in' like a log.
I wade up Green Riv - er,
roll - in' like a log. I wade
— up Green Riv - er Lord, roll - in' like a log.

Verse 2

I think I heard the Marion whistle blow. (Twice)
And it blew just like my baby gettin' on board.

Verse 3

Some people say the Green River blues ain't bad. (Twice)
Then it must not have been them Green River blues I had.

Verse 4

It was late last night, everything was still. (Twice)
I could see my baby up on a lonesome hill.

Verse 5

How long, how long, evening train been gone. (Twice)
Yes, I'm worried now but I won't be worried long.

Hear Me Talkin' To Ya

Words & Music by Louis Armstrong

Medium tempo

C

Ram-blin' { man—
wo-man } makes no change in me,— I'm gon-na ram-ble back to my

C⁷ *F⁷* *C*

used to be.— Ah, you hear me talk-in' to ya, I don't bite my tongue;—

G⁷ *Dm⁷* *G⁷*

You want to be my { man—
wo-man } you got to fetch it with you when you come.—

C *F* *C* *G⁷* *C*

Eve and A-dam in the Gar-den tak in' a chance,—

C⁷ *F⁷*

A - dam did -n't take time to get his pants.— Ah, you hear me talk -in' to ya,

C *G⁷*

Don't bite my tongue; You want to be my { man—
wo-man } you got to

Dm⁷ *G⁷* *C* *F* *C* *G⁷* *C*

fetch it with you when you come.— I don't care whe-ther they're

C⁷

young or old,— When the chips were down— they had trouble Lord.— Ah, you

F⁷

C

hear me talk - in' to ya, I don't bite— my tongue;— You want to

G⁷Dm⁷G⁷

C

F

C

G⁷

be my { man— wo-man } you got to fetch it with you when you come.—

C

Hello Central, give me Six - O - Nine,— What takes a git - tin' in these

C⁷F⁷

his or mine?— Ah, you hear me talk - in' to ya, I don't bite my

C

G⁷

tongue; You want to be my { man— wo-man } you got to

Dm⁷G⁷

C

F⁷

C

fetch it with you when you come.—

Here's That Rainy Day

Words & Music by Johnny Burke & Jimmy Van Heusen

Slowly

G *mp* B^b E^b maj⁷ A^b maj⁷

May - be I should have saved those left - ov - er dreams;

A^m^{II} D D⁷ D⁹ D^{7(b9)} Gmaj⁹ G^{7(b9)}

Fun - ny, but here's that rain - y day.

Cm Cm(maj⁷) Cm⁷ F^{#9} F⁹ B^b maj⁷ B^{b9}/F E^{9(b5)} E^b maj⁹ E^{b6}

Here's that rain - y day they told me a - bout, And I

Am Am(maj⁷) Am⁷ E^{b9} D⁹ Gmaj⁷ G^{#dim} Am⁹ D^{13(b9)}

laughed at the thought that it might turn out this way.

G B^b E^b maj⁷ A^b maj⁷

Where is that worn - out wish that I threw a - way,

A^m^{II} D D⁷ D⁹ D^{7(b9)} Gmaj⁹ G⁹ D^{b9(b5)}

Af - ter it brought my lov - er near?

Cmaj⁷ C/B Am⁷ D¹³ Cdim Bm⁷ B^b dim

Fun - ny how love be - comes a cold rain - y day;

A^m^{II} D D⁷ D⁹ D^{13(b9)} G A⁷ A^b maj⁷ G

Fun - ny, that rain - y day is here.

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Hey Hey Pretty Mama

Words & Music by Willie Dixon

Medium tempo

N.C. F⁷ B^{b7} F⁷

Hey, hey, pret ty ma-ma,— how you want your roll-ing done?—

B^{b7} F⁷

Hey, hey pret-ty ma-ma, how you want your roll-ing done?—

C⁷ sus⁴ B^{b7} F⁷

You get it three times a day— or you can have it from sun to sun.—

C⁷ F⁷

1. I know you don't know what I'm put - ting down, but I

got a long wind just like a grey-hound. And when I love— I'm gon-na

love you right; if you need me, ba - by, I can roll all night. Hey,

B^{b7} F⁷

hey, pret-ty ma-ma, how you want your roll-ing done?—

You get it

C⁷ sus⁴ B^{b7} F⁷

three times a day— or you can have it from sun to sun.—

Verse 2

Now tell me, baby, if your love is true;
 Time pass so fast when I'm loving you.
 Now tell me, baby, if I love you too strong;
 When I get in the mood, I can roll all night long.
 Hey, hey, pretty mama, etc.

Hoochie Coochie Man

Words & Music by Willie Dixon

Medium tempo

Musical notation for the first line of the song. The key signature is A major (no sharps or flats). The time signature is 12/8. The melody starts with a dotted quarter note followed by an eighth note. The vocal line continues with "The gyp-sy wo-man told my mo-ther," with a dynamic marking of *mf*. A bracket labeled "A" covers four measures of the vocal line.

Musical notation for the second line of the song. The vocal line continues with "be-fore I was born:" followed by "You got a boy child com-in',". A bracket labeled "3" covers three measures of the vocal line.

Musical notation for the third line of the song. The vocal line continues with "goin' be a son_ of a gun." followed by "Gon-na make pret-ty wo-men—". A bracket labeled "4" covers four measures of the vocal line.

Musical notation for the fourth line of the song. The vocal line continues with "jump and shout;" followed by "Then the world gon-na know".

Chorus

D⁷

Musical notation for the chorus line 1. The vocal line continues with "what it's all a - bout.. I'm him,____".

A⁷

Musical notation for the chorus line 2. The vocal line continues with "Ev - - - 'ry - bo - dy knows____ I'm him."

I'm the hoo - - chie coo - chie man,
 Ev - - 'ry - bo - dy knows - I'm him.

Verse 2

I got a black cat bone,
 I got a mojo too.
 I got the Johnny conkeroo;
 I'm gonna mess with you.
 I'm gonna make you girls
 Lead me by my hand;
 Then the world's gonna know
 I'm that hoochie coochie man.

Chorus

Verse 3

On the seventh hour,
 On the seventh day,
 On the seventh month,
 The seventh doctor said:
 "He was born for good luck."
 And that, you'll see,
 I got seven hundred dollars;
 Don't you mess with me.

Chorus

How Insensitive

Music by Antonio Carlos Jobim ★ Original Lyrics by Vinicius De Moraes ★ English Lyrics by Norman Gimbel

Bossa nova

Dm
mp

How in - sen - si - tive I must have seemed
Now she's gone a - way and I'm a - lone

Cm⁶

when she told me that she loved me.
with the mem-'ry' look.
How Vague.

B^{b6}

un - moved_ and cold_ I must have seemed
drawn_ and sad, still,

E^{m7(b5)}

A⁷

Dm

when she told me so sin - cere - ly.
all her heart-break - in' that last - look.
Why,
How,

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F⁷

Bdim

she must have asked,
did I just turn
she must have asked,
could I just turn

B^bmaj⁷

Gm⁶

Dm

and stare in i - cy si - - - lence?
and stare in i - cy si - - - lence?
What
What

Cm⁷

F⁷

Bm⁷

E⁷

was I to say?
was I to do?
What what can you say do

Gm⁶

A⁷

Dm

1.

when a love af - fair is ov - - - er?
when a love af - fair is ov - - - er?

E^m^{7(b5)}

A⁷

Dm

2.

- - er?

How Do You Want It Done?

Words & Music by Big Bill Broonzy

Medium tempo



N.C. G

Why don't you tell me, lov-in' ma-ma, how you want _____ you roll-in'-____

G⁷ C⁷

done? Why don't you tell me, lov-in' ma-ma, how you

G

want _____ you roll-in'-____ done? Lord, I

D⁷ G

give you sat-is-fac-tion, now, if _____ it's all night-long.

Verse 2

Lord, I got up this morning just about the break of day. (Twice)
Lord, I'm thinkin' 'bout my baby; Lord, the one that went away.

Verse 3

I got me a little brown skin, just as sweet as she can be. (Twice)
Lord, she low and she squatty, but she's alright with me.

Verse 4

Lord, some of these old mornings, mama; Lord, it won't be long. (Twice)
Lord, I know you gonna call me, mama; Lord, and I'll be gone.

I Can't Stop Loving You

Words & Music by Don Gibson

Medium slow

N.C. C C⁷ F
 Those hap - py hours— that we once knew,— Though long a -

C³ G⁷ C
 - go,— they still make me blue.— They say— that time—

C⁷ F C³
 — heals a bro - ken heart.— But time has stood still—

G⁷ C F C⁷ F
 — since we've been a - part.— I can't stop lov - ing you,—

C G⁷
 — I've made up my mind— To live in me - mo - ries— of the lone -some kind..—

C C⁷ F C
 I can't stop want - ing you,— It's use-less to say;

G⁷ C F⁷ C
 — So I'll just live my life in dreams of yes - ter - day.—

I Ain't Got Nobody (And There's Nobody Cares For Me)

Words & Music by Roger Graham & Spencer Williams

Medium slow

G Gaug G⁶ Gaug G Em Am⁷ D⁷ G B⁷

mp

There's a say-ing go-ing round, and I be-gin to think it's true: It's

Em B⁷/F# Em/G Em⁷ A⁷ A^{7(b5)} D⁷ D⁷ aug

aw-ful hard to love some-one— when they don't care 'bout you.—

G Gaug G⁶ Gaug G Em Am⁷ D⁷ G G[#] dim

Once I had a lov-in' gal,— as good as an-y in this town; But

D/A G[#] dim D/A D[#] dim A⁷/E A^{7(b5)}/E^b D⁷ D⁷ aug

now I'm sad— and lone - ly, for she's gone and turned me down.— Now

G⁷ F[#]7 F⁷ E⁷ A⁹ A⁷ A^{7(b5)}/E^b

I _____ ain't got no-bo - - - dy, And there's

G/D Em Am⁷ D^{7(b9)} G G⁷ C Cm G Gdim Am⁷ D⁷ aug

no - bo - - dy cares for me.

G⁷ F^{#7} F⁷ E⁷ A⁹ A⁷

I'm so sad and lone - - - ly;

D / Em⁷ Fdim D^{7/F#} D⁷

Won't some - bo - dy come and take a chance with me? _____

G⁷ C

I'll sing sweet love songs, hon - ey, all the time,

E⁷ A⁹ C^{#dim} D⁹ D^{7(b9)} D^{7aug}

If you'll come and be my sweet ba - by mine. 'Cos

G⁷ F^{#7} F⁷ E⁷ A⁹ A⁷ A^{7(b5)}/E^b G/D Em

I ain't got no - bo - - - dy, And there's no - bo - - dy

1. 2.

Am⁷ D^{7(b9)} G G⁷ C⁶ Cm⁶ D^{7aug} G / Am⁷/G Gdim G

cares for me. _____ No, me. _____

I Remember Clifford

By Benny Golson

Slow

Fmaj⁷ A⁷ B^bmaj⁷ C⁷ C[#]dim Dm Dm/C

Bm^{7(b5)} E⁷ Am Am/G F#m^{7(b5)} B⁷ Gm⁷ C^{7sus4} C⁷

Fmaj⁷ A⁷ B^bmaj⁷ C⁷ C[#]dim Dm Dm/C

Bm^{7(b5)} E^{7(b9)} E⁷ Am^{7(b5)} / D^{7(b9)} D⁷ Gm⁷ C^{7aug} Fmaj⁷ B^bmaj⁷

Bm^{7(b5)} E⁷ Am Am^{7(b5)} D^{7(b9)} D⁷ Gm⁷ C^{7(b9)aug} Fmaj⁷ F^{6/9}

$E_m7(b5)$ $A7(\#9)$ Dm Dm/C $B_m7(b5)$ $E7(\#9)$ $E7$ A_m7 D^9 G_m7 $C^7\text{ aug}$

$F\text{maj}7$ $A7$ $B^b\text{maj}7$ $C7$ $C^\# \text{dim}$ Dm Dm/C

$B_m7(b5)$ $E7(b9)$ $E7$ $A_m7(b5)$ $D7(b9)$ G_m7 $C^9\text{ aug}$ $C7(b9)\text{ aug}$ A_m7 D^b/A^b

G_m7 C^{13} $A7/C^\#$ $A7(b9)$ Dm C_m7 B^b_m7 A^b_m7

rit.

G_m7 B^b/C $C7(b9)\text{ aug}$ $F\text{maj}7 / A7(\#9)$ B^b9 $F\text{maj}9$

I Just Want To Make Love To You

Words & Music by Willie Dixon

Medium 'Stop' tempo

D⁷ N.C.

D⁷ N.C.

D⁷ N.C.



D⁷ N.C.

D⁷ N.C.

D⁷ N.C.



D⁷ N.C.

D⁷ N.C.



D⁷ N.C.

D⁷ N.C.

D⁷ N.C.



D⁷ N.C.

D⁷ N.C.

D⁷ N.C.



Verse 3

I don't want you to cook my bread,
I don't want you to make my bed.
I don't want you 'cos I'm sad and blue;
I just want to make love to you.

I Wanna Be Around

Medium swing

Words & Music by Johnny Mercer & Sadie Vimmerstedt

($\text{J} = \text{J} \text{ J}$)

mf C

E \flat dim

I wan - na be a-round, to pick up the piec - es when
wan - na be a-round, to see how she does it when

To Coda G 9

Dm 7 G 9 Dm 7 G 9

some - bo - dy breaks your heart; Some some - bo-dy twice as smart - as I.
she breaks your heart to bits; Let's see if the puz - zle fits

C C \sharp dim Dm 7 G 7 Em $^7(b5)$ A 7 Em $^7(b5)$ A 7

A some-bo - dy who - will swear to be true, - Like

Dm A 7 aug Dm 7 Am

you used to do - with me. Who'll leave you to learn - that

D 7 Dm 7 G 7 aug D.

mis - 'ry loves com - pa - ny, wait and see! I

CODA

G 9 E 7 A 7

so fine. And that's when I'll dis - cov - er that re -

D 7

- venge is sweet; - As I sit there ap - plaud - ing from a front row seat, - When

Dm 7 Fm G 13 C Fm 6 C

some - bo - dy breaks your heart like you broke mine.

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I Wish I Knew How It Would Feel To Be Free

Words by Billy Taylor & Dick Dallas ★ Music by Billy Taylor

Medium tempo

mf

D^{II} G B⁷ Em G¹³ C D^{II} G
 I wish wish I knew how it would feel to be free.—

D^{II} G C G/B G D/F# G D/F# A¹³ A⁷ D⁷
 — I wish How sweet it would break all these chains if I found holding I could me fly.—

D^{II} G B⁷ Em G¹³ C D^{II} G
 — I'd wish soar to the say sun all and look down I should at the say sea.—

C[#]dim G/D B⁷/D[#] Em C[#]dim G/D
 — Say 'em Then I'd loud sing say 'em 'cos I'd clear know for the how it whole feels.—

1. D^{II} G D^{II} G
 world to hear.
 2. D^{II} G
 to be free.—

I'll Be Seeing You

Music by Sammy Fain ★ Words by Irving Kahal

Medium slow

The musical score consists of eight staves of music for voice and piano. The vocal line is on a soprano C-clef staff, and the piano accompaniment is on a treble C-clef staff. Chords are indicated above the piano staff. The lyrics are written below the vocal line. The tempo is marked as 'Medium slow'.

Chords:

- E♭ (Measure 1)
- G⁷ (Measure 1)
- Fm (Measure 1)
- C⁷ (Measure 1)
- Fm (Measure 1)
- C⁷ Fm (Measure 1)
- C⁷ (Measure 2)
- Fm (Measure 2)
- B♭⁷(b5) B♭⁷ (Measure 2)
- E♭⁶ (Measure 2)
- Cm (Measure 3)
- Fm⁷ (Measure 3)
- In that small ca - fé, the park a - cross the way, The
- B♭⁹sus⁴ (Measure 4)
- B♭⁷aug (Measure 4)
- E♭⁶ (Measure 4)
- B♭⁹aug (Measure 4)
- E♭ (Measure 5)
- G⁷ (Measure 5)
- Fm (Measure 5)
- C⁷ (Measure 5)
- Fm (Measure 5)
- C⁷ (Measure 5)
- Fm (Measure 5)
- I'll be see - ing you_ in ev - 'ry love - ly sum - mer's day; In
- C⁷ (Measure 6)
- Fm (Measure 6)
- B♭⁷(b5) B♭⁷ (Measure 6)
- Gm⁷(b5) (Measure 6)
- C⁷ (Measure 6)
- ev - ry-thing that's light and gay, I'll al - ways think of you that way. I'll
- Fm (Measure 7)
- G⁷ (Measure 7)
- Cm (Measure 7)
- F⁹ (Measure 7)
- find you in the morn - ing sun; and, when the night is new, I'll be
- Fm⁷ (Measure 8)
- A♭m⁶ (Measure 8)
- E♭ / A♭maj⁹ A♭m⁶ E♭ (Measure 8)
- look - ing at the moon—— but I'll be see - ing you.——

I'm A King Bee

Words & Music by James Moore

Medium tempo



A⁷

E⁷

I'm a king bee,
buzz-in' 'round your
hive.

A⁷

I'm a king bee,
buzz-in' 'round your

E⁷

B⁷

hive.
Well, you know I can make good hon-ey,

A⁷

E⁷

A⁷

E⁷

let me come in - side.

Verse 2

I'm a king bee, buzzin' all night long. (Twice)
When you can hear me buzzin', there's some stinging goin' on.

Verse 3

I'm a king bee, I want you to be my queen. (Twice)
When we get together, make honey the world ain't seen.

Verse 4

I'm a king bee, buzzin' all night long. (Twice)
I can make plenty honey, when your man is not at home.

I'm So Glad

Words & Music by Skip James

Fast

A musical score for a solo voice, featuring five staves of music with lyrics. The key signature is F major (one sharp). The vocal part includes dynamic markings like *mf*, *D*, *G*, *A7(9)*, and *A13*. The lyrics are: "I'm so glad, I'm so glad, I'm so glad, I'm glad, I'm glad. I don't know what to do, I don't know what to do, I don't know what to do. I'm tired of weep-in', tired of moan-in', tired of groan-in' for you."

Verse2

I'm so tired of moanin', tired of groanin', tired of longin' for you.
I'm so glad, and I am so glad. I am glad, I'm glad.
I don't know what to do, know what to do. I don't know what to do.
I'm so tired, and I am tired. I am tired.

Verse 3

And I'm so glad, I am glad, I am glad, I'm glad.
I don't know what to do, know what to do. I don't know what to do.
I'm tired of weepin', tired of moanin', tired of groanin' for you.
I'm so glad, and I am glad. I'm glad, I'm glad.
I don't know what to do, know what to do. Don't know what to do.

If I Had You

Words & Music by Ted Shapiro, Jimmy Campbell & Reg Connolly

Medium slow



B^b B^b B^b

mf

I could show the world how to smile, — I could be glad —

E^b ⁶ E^b ^{maj}⁷ E^b _{m⁶} B^b D^b ^{dim}

— all of the while; — I could change the grey skies to blue

Cm^7 F^7 ^{aug} B^b ⁶ D^b ^{dim} Cm^7 $/F^9$ F^7 B^b

— if I had you. — I could leave the old days be - hind;

B^b ⁹ B^b ⁷ E^b ⁶ E^b ^{maj}⁷ E^b _{m⁶}

— Leave all my pals, — I'd nev - er mind. —

B^b D^b ^{dim} Cm^7 F^7 ^{aug} B^b E^m ^{7(b5)} $/A^7(b9)$ A^7

I could start my life all a - new — if I had you. —

Musical score for 'Over the Hills and Far Away' featuring a melody line and lyrics. The score includes the following chords: Dm, Gm⁶, A^{7(b9)}, and Dm. The lyrics are: 'I could climb the snow-capped moun-tains,— Sail the migh-ty o-cean wide;—'

Musical score for "Cross the Burning Desert" featuring a melody line and harmonic progression. The chords are: Em^{7(b5)}, / A^{7(b9)}, A⁷, Dm, Bm^{7(b5)}, Em^{7(b5)}, and A^{7(b9)}. The lyrics "I could cross the burn - ing des - ert" are written below the melody line.

Musical score for 'If I Had You' featuring a melody line and lyrics. The chords shown are Dm, Dm⁷, G⁷, Cm⁷, E^bm⁶, F⁷, and B^b. The lyrics are: If I had you at my side.— I could be a king, dear, un-crowned;—

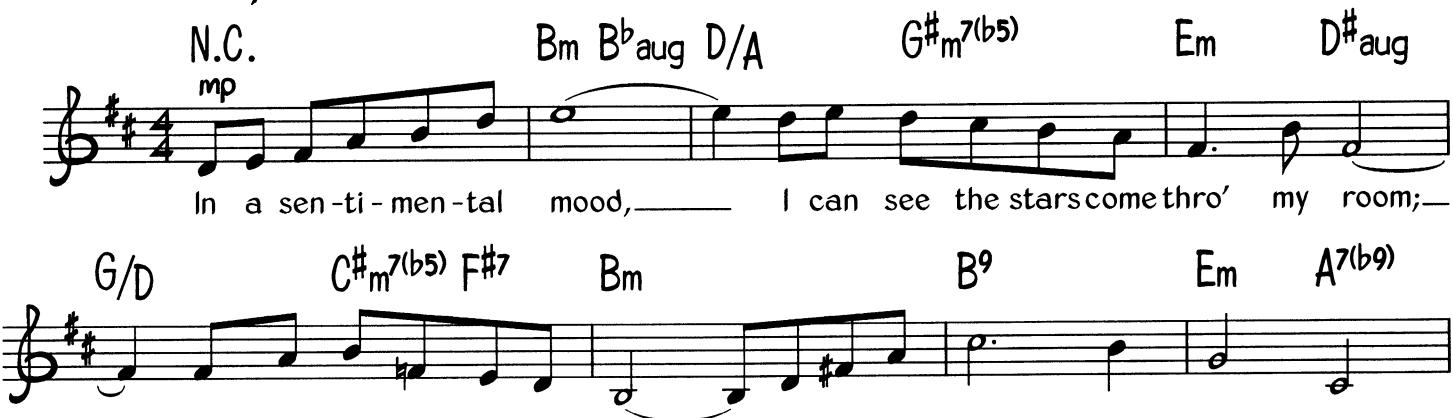
Musical score for "Humble or Poor, Rich or Renowned." The score consists of five measures on a single staff. The first measure starts with a bass clef, followed by a B-flat symbol, indicating B-flat major. The second measure starts with a B-flat symbol, indicating B-flat major. The third measure starts with an E-flat symbol, indicating E-flat major. The fourth measure starts with an E-flat symbol, indicating E-flat major. The fifth measure starts with an E-flat symbol, indicating E-flat major. The lyrics "Humble or poor," are aligned with the first two measures, and "rich or re-nowned." are aligned with the last three measures.

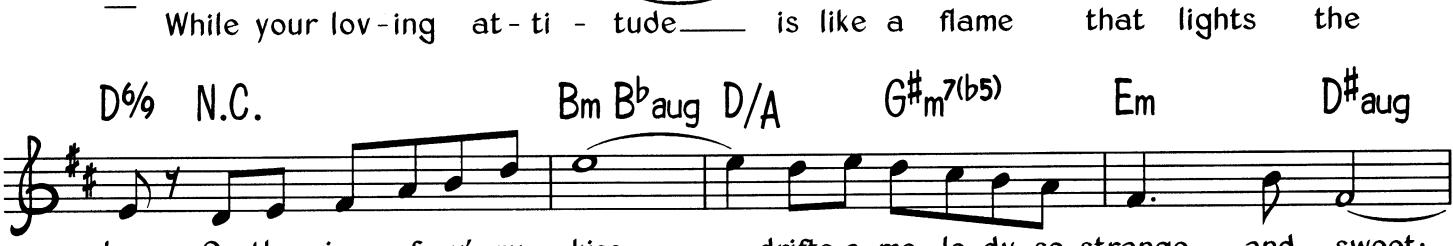
Handwritten musical score for a vocal part. The score includes a treble clef, a key signature of one flat, and a time signature of common time. The vocal line consists of six measures. The lyrics "There is no-thing I could-n't do" are written below the first three measures, and "If I had you." are written below the last three measures. Above the music, various chords are labeled: B^b, D^bdim, Cm⁷, F⁹aug, B^b / Cm⁷, E^bm⁶, and B^b. Measure 4 contains a bracket over the notes with the number "3". Measure 6 contains a dynamic marking "p".

In A Sentimental Mood

Slowly

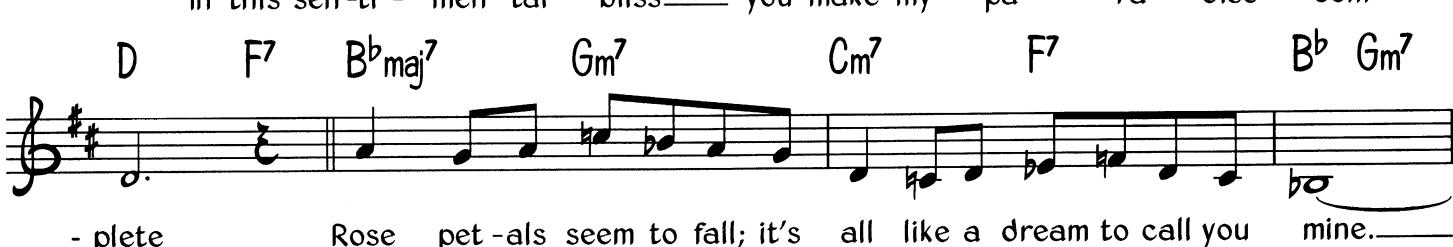
Words & Music by Duke Ellington, Irving Mills & Manny Kurtz

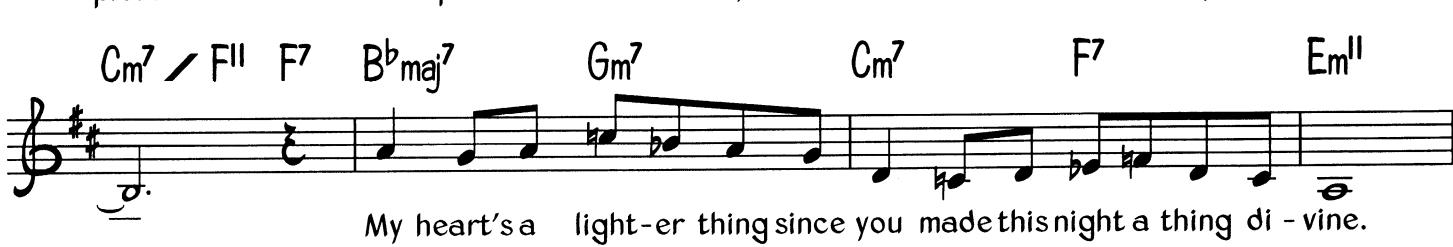
N.C. Bm B^baug D/A G[#]m^{7(b5)} Em D[#]aug


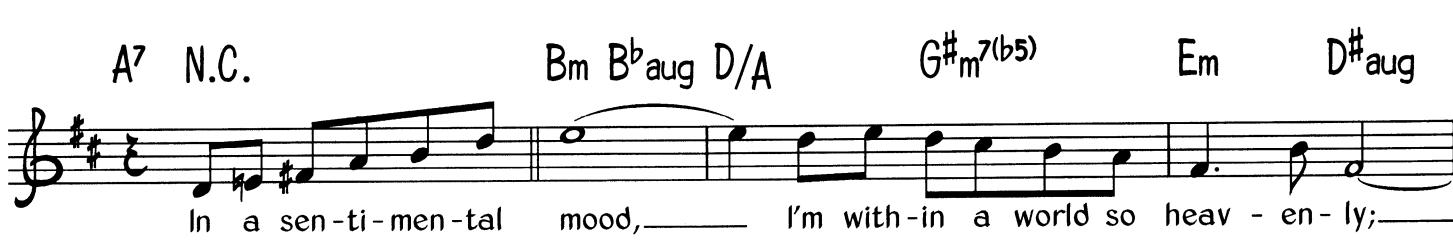
G/D C[#]m^{7(b5)} F[#]7 Bm B⁹ Em A^{7(b9)}


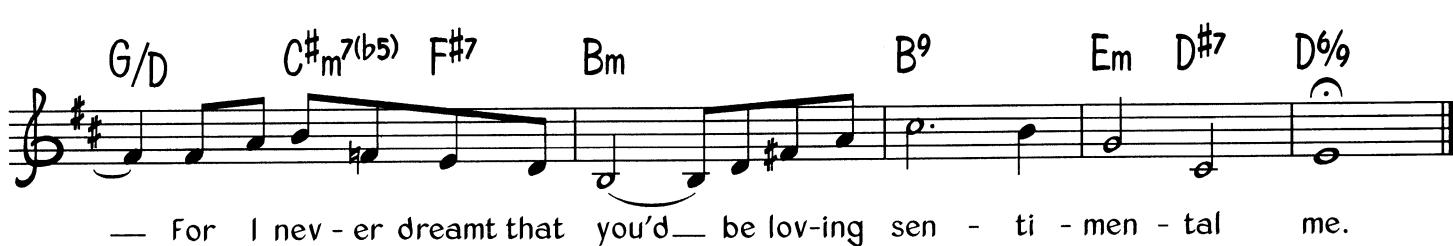
D^{6/9} N.C. Bm B^baug D/A G[#]m^{7(b5)} Em D[#]aug


G/D C[#]m^{7(b5)} F[#]7 Bm B⁹ Em A^{7(b9)}


D F⁷ B^bmaj⁷ Gm⁷ Cm⁷ F⁷ B^b Gm⁷


Cm⁷ / F^{II} F⁷ B^bmaj⁷ Gm⁷ Cm⁷ F⁷ Em^{II}


A⁷ N.C. Bm B^baug D/A G[#]m^{7(b5)} Em D[#]aug


G/D C[#]m^{7(b5)} F[#]7 Bm B⁹ Em D[#]7 D^{6/9}


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In The Heat Of The Night

Words by Marilyn & Alan Bergman ★ Music by Quincy Jones

Slow

N.C.

mf

F B^b7 F C⁷

1. In the heat of the night,—

Well I've got trou - bles—wall to
I'm pray-ing hard to— feel the

F F⁷ B^b7

wall.— sun.—

I be - lieve—
Ain't a wo - man

in the night—
yet was born—

B^bm⁷ Dm D⁷

— Must be an end - ing_ to it all.—

— Knows how to make the_morn ing come.—

So hold on hard it won't be long;—

G⁷ C⁷ B^b/C F¹ F^{7/A} B^{b9} B^{b6}/C

Just you be strong—

and it 'll be al - right,—

In the heat— of the

||2.

F N.C. F F^{7/A} B^{b9} B^{b6}/C F N.C.

night. 2. Wait - ing just to see the dawn,—

In the heat— of the night.

It Makes My Love Come Down

Words & Music by Bessie Smith

Medium tempo

When I see two sweet-hearts spoon,— un - der-neath the

C *mf*

When I see two sweet-hearts spoon,— un - der-neath the

sil - v'ry moon,— It makes my love come down,

C⁷ F⁷ F#dim

sil - v'ry moon,— It makes my love come down,

I wan - na be a - round.— Kiss me, hon - ey,

C/G C C#dim Dm⁷ G⁷

I wan - na be a - round.— Kiss me, hon - ey,

Dm⁷ G⁷ aug C F#dim G/D G⁷

it makes my love come down.

Dm⁷ G⁷ aug C F#dim G/D G⁷

it makes my love come down.

C

Cud - dle close, turn out— the light,— do just what you did—

C

Cud - dle close, turn out— the light,— do just what you did—

C⁷ F F#dim

— last night.— It makes my love come down,

C⁷ F F#dim

— last night.— It makes my love come down,

Verse 2

Wild about my toodle-oh; when I gets my toodle-oh,
It makes my love come down, want every pound.
Hear me cryin', it makes my love come down.
Likes my coffee, likes my tea; daffy about my stingeree.
It makes my love come down, I wanna be around.
Oh, sweet papa, it makes my love come down.

Verse 3

If you want to hear me rave, honey, give me what I crave.
It makes my love come down, actin' like a clown.
Can't help from braggin', it makes my love come down.
Come on and be my desert sheik, you're so strong and I'm so weak.
It makes my love come down, to be love-land bound.
Red hot papa, it makes my love come down.

Verse 4

If you want me for your own, kiss me nice and leave me alone.
It makes my love come down, it makes my love come down.
Take me bye-bye, it makes my love come down.
When you take me for a ride, when I'm close up by your side,
It makes my love come down, ridin' all around.
Easy ridin' makes my love come down.

It Could Happen To You

Music by Jimmy Van Heusen ★ Words by Johnny Burke

Slow

Fmaj⁹ Am^{7(b5)} D^{7(b9)} D⁷ Gm⁹ Bm^{7(b5)} E^{7(b9)} E⁷

mp

Hide your heart from sight— Lock your dreams at night;—

Am F^{7(b9)}/A B^bmaj⁷ B^{b6} A^{7sus4} A⁷ Am^{7(b5)} D⁷

It could hap - - pen to you.

Gm⁹ B^bm⁶ Fmaj⁹ F⁶ Em^{7(b5)} / A^{7(b5)} A⁷

Don't count stars or you might stum - ble;—

Dm Dm(maj⁷) Dm⁷ G⁹ B^bmaj⁷ Am⁷ Gm⁹ G^{b9(b5)}

Some - one drops a sigh_ and down you tum - ble.—

Fmaj⁹ Am^{7(b5)} D^{7(b9)} D⁷ Gm⁹ Bm^{7(b5)} E^{7(b9)} E⁷

Keep an eye on spring,— Run when church - bells ring;—

Am F^{7(b9)}/A B^bmaj⁷ B^{b6} A^{7sus4} A⁷ Am^{7(b5)} D⁷

It could hap - - pen to you.

Gm⁹ B^bm⁶ Fmaj⁹ F⁶ Am^{7(b5)} / D^{7(b5)} D⁷

All I did was won - der how your arms would be;—

Gm⁷ B^bm⁶ C^{13(b9)} F

And it hap - pened to me.—

It's Only A Paper Moon

Music by Harold Arlen ★ Words by E. Y. Harburg & Billy Rose

Medium slow

The sheet music consists of eight staves of musical notation for voice and piano. The key signature is G major (one sharp). The tempo is Medium slow.

Chords:

- Staff 1: G, G[#]dim, Am⁷, D⁷, Am⁷, D⁷
- Staff 2: G, G, G[#]dim, Am⁷
- Staff 3: D⁷, G, G, Am⁷, A^{b9}, G / Em, Am⁷
- Staff 4: Bm, D¹³, G, Am⁷, A^{b9}, G, Em
- Staff 5: Bm⁷, E⁷, A⁹, D⁹, G, G[#]dim
- Staff 6: Am⁷, D⁷, Am⁷, D⁷, G, G, G[#]dim
- Staff 7: Am⁷, D⁷, G
- Staff 8: Am⁷, D⁷, G

Lyrics:

1. Say, it's on - ly a pa - per moon,— Sail - ing ov - er a
2. Yes, it's on - ly a can - vas sky,— Hang - ing ov - er a

card - board sea,— But it would - n't be make be - lieve, If you—
mus - lin tree,— But it would - n't be make be - lieve, If you—

— be - lieved in me.— — With - out your love, it's a
— be - lieved in me.

hon - ky-tonk pa - rade. With - out your love, it's a

me - lo - dy played in a pen - ny ar - cade. It's a Bar-num and

Bai - ley world. Just as pho - ny as it can be, But it would - n't be

make be - lieve. If you be - lieved in me.

Jailhouse Blues

Words & Music by Bessie Smith & Clarence Williams

Medium tempo

($\text{D} = \text{D} \text{ D}$) F B^{b7}

mf

Thir - ty days in jail,— with my back turned to the wall,—

This musical line starts with a measure of two eighth notes followed by a dotted half note. The key signature is one flat. The lyrics "Thir - ty days in jail,— with my back turned to the wall,—" are written below the notes.

F F⁷ B^{b7}

— to the wall.— Thir - ty days— in jail,— with my—

This line continues the melody with a change in key to F major (no sharps or flats). It includes a F7 chord and ends with a B^{b7} chord. The lyrics "— to the wall.— Thir - ty days— in jail,— with my—" are provided.

F Fdim F

— back turned— to the wall.— Look here,—

This line features a Fdim chord (F, A-flat, C) before returning to F. The lyrics "— back turned— to the wall.— Look here,—" are included.

C⁷ B^{b7} C⁷ F B^{b7} F

— mis - ter jail keep - er, put a - no - ther gal in my stall.—

This line concludes the verse with a C7 chord, followed by a B^{b7}, another C7, and then returning to F with a B^{b7} and F. The lyrics "— mis - ter jail keep - er, put a - no - ther gal in my stall.—" are given.

Verse 2

I don't mind jail, but I got to stay there so long, so long. (Twice)
Well, every friend I had has done shook hands and gone.

Verse 3

Good morning blues, blues how do you do? How do you do?
Good morning blues, blues how do you do?
Well, I just come here to have a few words with you.

Kindhearted Woman Blues

Words & Music by Robert Johnson

Medium tempo



N.C.

A⁷

D⁷

I got a kind - heart-ed wo - man, do an-y - thing_ in this world for me...

A

A⁷

D⁷

do an - y-thing in this world for me. But these ev -

- il heart-ed wo - men, man, they will not let me be._

Verse 2

I love my baby, my baby don't love me. (Twice)
But I really love that woman, can't stand to let her be.

Verse 3

Ain't but one thing, make Mr. Johnson drink;
I's worried 'bout how you treat me, baby, I begin to think.
Oh, babe, my life don't feel the same;
You break my heart, when you call Mr. So and so's name.

Verse 4

She's a kindhearted woman, she studies evil all the time. (Twice)
You well's to kill me, as to have it on your mind.

Lazy River

Words & Music by Hoagy Carmichael & Sidney Arodn

Moderato

D⁷ mp Am^{7(b5)} D⁷aug G⁷

Up a la - zy riv - er by the old mill - run, — That la - zy, la - zy riv - er in the

Dm⁷ G⁷ C⁷ Gm⁷ C⁷

noon - day sun, — Lin - ger in the shade of a kind old tree;—

F C⁷ F F#dim GmII E^{b7} D⁷

Throw a-way your trou-bles, dream a dream with me.— Up a la - zy riv - er, where the

Am^{7(b5)} D⁷aug G⁷ Dm⁷ G⁷

rob - in's song — A - wakes a bright new morn - ing, we can loaf a - long.—

B^b Bdim F/C D⁷ G⁹ C⁷

Blue skies up a - bove, ev - 'ry - one's in love; Up a la - zy riv - er, how

F D⁷ G⁹ C⁷ F

hap - py you can be, Up a la - zy riv - er with me.

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Lazybones

Words & Music by Johnny Mercer & Hoagy Carmichael

Slow blues

1. La - zy-bones, sleep - in' in the sun, How you 'spect to get your
 2. La - zy-bones, sleep - in' in the shade, How you 'spect to get your

day's work done? Ne-ver get your days work done, Sleep - in' in the noon-day
 corn meal made? Ne-ver get your corn meal made, Sleep - in' in the eve - nin'

1. 2.

sun. shade. When 'ta-ters need spray-in', I

bet you keep pray-in' the slugs fall off of the vine. And

when you go fish-in', I bet you keep wish-in' the fish won't grab at your line.

La - zy-bones, loaf - in' thro' the day,

How you 'spect to make a dime that way? Nev - er make a dime that

way. (Well look - y here:— He nev - er heard a word I say.)

Learnin' The Blues

Medium slow

()

Words & Music by Dolores Vicki Silvers

N.C.
mp

Cm⁷ F⁷ B^b

1. The tab - les are emp - ty,____ the dance floor's de - ser - ted;
you light,____ one af - ter the oth - er,

Bdim Cm⁷ F⁷ B^b

You play the same love song,____ it's the tenth time you've heard it.
Won't help you for - get her____ and the way that you love her.

B^{b7}aug E^{b6} E^bm⁶ B^b

That's the be - gin - ning,____ just one of the clues.
You're on - ly burn - ing____ a torch you can't lose;

Bdim Cm⁷ F⁷ E^{b7} B^b

You've had your first les - son____ in learn - in' the blues.
But you're on the right track____ for learn - in' the blues.

1. N.C.

2. The cig - ar - ettes

2. When you're at home a - lone the

B^{b7}aug E^{b6} E^bm⁶

1. N.C.
2. When you're at home alone the

Lean Baby

Words by Roy Alfred ★ Music by Billy May

Medium bounce

Chords:

- 1st section: C (mf), C/E, F7(b9), F#dim, C/G, Am7
- 2nd section: D7(b9), G7, C, C/E, F7(b9), F#dim
- 3rd section: C/G, Am7, Dm7, G7, C (1.), Dm7, G7 (2.)
- 4th section: F, F#dim, Gm7, C7
- 5th section: F, F#dim, Gm7, C7, F, G#dim, Am7, D7
- 6th section: G, Dm7, G7
- 7th section: C, C/E, F7(b9), F#dim, C/G, Am7, D7(b9), G7
- 8th section: C, C/E, F7(b9), F#dim, C/G, Am7, Dm7, G7, C, N.C.

Lyrics:

My lean ba - by, tall and thin;—
She's so skin - ny, she's— so drawn;—
Five foot sev - en of
When she stands side - ways you

bones and shin. But when she tells me may-be she— loves me,— I feel as
think she's gone. But when she calls me ba - by, I— feel fine— To think she's

mel - low as a fel - low can be.
fran - tic - 'lly ro - man - tic - 'lly mine.
She's slen - der, but she's

ten - der;— She makes my heart sur - ren - der. And ev - 'ry night,— when

I hold her tight,— The feel - ing is nice:— my arms can go a-round— twice.
³

My lean ba - by, she's— so slim;— A broom - stick's wi - der but not as trim. And when she

starts to kiss me, then— I know— I love her so, I'll nev - er let her_ go.

Lemon Drop

By George Wallington

Medium fast

Sheet music for the first line of "Lemon Drop". The key signature is common time (C). The melody starts on C, followed by F#7(b5), F, F#dim, Em7, and A7. The dynamic is marked as *mf*.

Sheet music for the second line of "Lemon Drop". The melody continues with Dm7, G7, C, F#7(b5), F (with a 3 over the note), F#dim, Dm7, and G7 (with a 3 over the note).

Sheet music for the third line of "Lemon Drop". The melody continues with C, G7(b5), C, F#7(b5), F, F#dim, Em7, and A7.

Sheet music for the fourth line of "Lemon Drop". The melody continues with Dm7, G7, C, F#7(b5), F (with a 3 over the note), F#dim, Dm7, and G7 (with a 3 over the note).

Sheet music for the fifth line of "Lemon Drop". The melody continues with C, C7, Bm7, E7, and A7. The notes for Bm7 and E7 have a 3 over them.

Sheet music for the sixth line of "Lemon Drop". The melody continues with Dm7, D7, G7, and a final note with a 3 over it.

Sheet music for the seventh line of "Lemon Drop". The melody continues with C, F#7(b5), F, F#dim, Em7, A7, Dm7, and G7 (with a 3 over the note).

Sheet music for the eighth line of "Lemon Drop". The melody continues with C, F#7(b5), F (with a 3 over the note), F#dim, Dm7, G7 (with a 3 over the note), and ends with C.

Li'l Darlin'

By Neal Hefti

Medium slow

G⁹ /D D^{b9(#II)} C^{II} B^b_m⁶ A^{m7} A^{m7(b5)} A^{b7(b9/b5)}

This musical score consists of two staves of music. The top staff begins with a G9 chord, followed by a half note D, a D9 chord with a sharp second, another half note D, and a CII chord. This is followed by a Bb6 chord, an Am7 chord, an Am7(b5) chord, and an Ab7(b9/b5) chord. The bottom staff begins with a G9 chord, followed by a half note D, a D9 chord with a sharp second, another half note D, and a CII chord. This is followed by a C7(b9) chord, an F13 chord, and an F9 aug chord.

To Coda ⊕

B^{b6} B^b_m⁶ F⁹ B^{b6} B^b_m⁶ A^{m7(b5)} D^{7(b5)}

This musical score consists of two staves of music. The top staff begins with a Bb6 chord, followed by a Bbm6 chord, and a F9 chord. This is followed by a Bb6 chord, a Bbm6 chord, and an Am7(b5) chord, which then leads into a D7(b5) chord. The bottom staff begins with a Bb6 chord, followed by a Bbm6 chord, and a F9 chord. This is followed by a Bb6 chord, a Bbm6 chord, and an Am7(b5) chord, which then leads into a D7(b5) chord.

1.

G⁹ G^{m7/C} C⁹ A^{m7(b5)} D^{7(b9/b5)}

This musical score consists of two staves of music. The top staff begins with a G9 chord, followed by a Gm7/C chord, a C9 chord, an Am7(b5) chord, and a D7(b9/b5) chord. The bottom staff begins with a G9 chord, followed by a Gm7/C chord, a C9 chord, an Am7(b5) chord, and a D7(b9/b5) chord.

2.

G⁹ /D D^{b9(#II)} C^{II} C^{7(b9)} F⁶ A^{m7} D^{7(b9/b5)}

This musical score consists of two staves of music. The top staff begins with a G9 chord, followed by a half note D, a D9 chord with a sharp second, another half note D, and a CII chord. This is followed by a C7(b9) chord, a F6 chord, an Am7 chord, and a D7(b9/b5) chord. The bottom staff begins with a G9 chord, followed by a half note D, a D9 chord with a sharp second, another half note D, and a CII chord. This is followed by a C7(b9) chord, a F6 chord, an Am7 chord, and a D7(b9/b5) chord.

Musical score for piano showing a melodic line over a harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and rests. The bottom staff shows a harmonic progression with chords: G⁹, Gm⁹ C¹³, Am⁷, and D^{7(b5)}. Measure numbers 1, 2, 3, and 4 are indicated above the notes. Measure 3 includes a three-measure rest. Measure 4 includes a three-measure rest.

Musical score for piano showing a melodic line and harmonic progression. The score consists of two staves. The top staff shows a melodic line with eighth-note patterns and three-measure groups. The bottom staff shows harmonic chords. The harmonic progression is as follows:

- G⁹
- Gm⁹
- C¹³
- Cm⁹
- Cm^{9(b5)}
- B^{7(b5)}

Measure numbers 1 through 12 are indicated above the staff.

Musical score for the first section of the solo, featuring six measures of chords and corresponding fingerings:

- Measure 1: B^b maj⁹ (Finger 1) over three eighth notes.
- Measure 2: B^b m⁷ (Finger 2) over three eighth notes.
- Measure 3: F maj⁷ (Finger 3) over three eighth notes.
- Measure 4: F⁷ aug (Finger 1) over three eighth notes.
- Measure 5: B^b maj⁹ (Finger 2) over three eighth notes.
- Measure 6: B^b m⁷ (Finger 3) over three eighth notes.

D.C. al Coda

A handwritten musical score for piano. The score consists of a single staff with five measures. Measure 1 starts with a G9 chord, indicated by a 'G9' above the staff. The melody begins with a eighth-note followed by a sixteenth-note grace note. Measures 2 and 3 show a descending melodic line with various eighth and sixteenth notes. Measure 4 starts with a Gm7/C C9 chord, indicated by 'Gm7/C C9' above the staff. Measure 5 starts with an Am7(b5) chord, indicated by 'Am7(b5)' above the staff. The score concludes with a D7(b9/b5) chord, indicated by 'D7(b9/b5)' above the staff. Fingerings are written above the staff: '3' over the first measure, '3' over the second measure, and '1' over the fifth measure.



A musical score for a single melodic line. The staff begins with a G⁹ chord, followed by a measure starting with a D note. The next chord is D^{b9}(#II), then C^{II}. After a short rest, the melody continues with C^{7(b9)}, followed by F⁶. The melody consists of eighth and sixteenth notes, with some sustained notes and grace notes.

Life Is Like That

Words & Music by Peter Chatman
Arranged & Adapted by Alan Lomax

Medium tempo



N.C.

G7

mf

You've got to cry a lit - tle,— die a lit - tle;

Well, and some - times you got to lie a lit - tle.. Oh, life is like that;—

well that's- what you've got— to do.

Well, if you

don't un - der - stand,— peo - ple, I'm— sor - ry for you.

Verse 2

Sometimes you'll be held up, sometimes held down;
Well, sometimes your best friends don't even want you around. You know
Life is like that, etc.

Verse 3

There's some things you got to keep, some things you got to repeat;
People, happiness is never complete. You know
Life is like that etc.

Verse 4

Sometimes you'll be helpless, sometime you'll be restless;
Well, keep on strugglin' so long as you're not breathless.
Life is like that etc.

Limehouse Blues

Words by Douglas Furber ★ Music by Phil Graham

Fast

E^b9
mf

Oh, Lime - house Kid!— Oh, oh, oh, Lime - house Kid!—

C⁹

Go - ing the way— that the rest of them did.—

B^b

D⁷

Gm

Poor bro - ken blos - - som, and no - bo - dy's child;—

C⁷

F⁷

E⁹

Haunt - ing and taunt - ing, you're just kind of wild.— Oh!

E^b9

oh, Lime - house blues;— got the real Lime - house blues.—

C⁹

Can't seem to shake— off those sad Chi - na blues.—

B^b

G⁷

Cm

Rings on your fin - - gers and tears for your crown:—

Cm^{7(b5)}

F⁷

B^b7 B^bdim E^bm⁶/B^b B^b

That is the sto - - ry of old Chi - na - town.—

Little David Play On Your Harp

Traditional

'Gospel' swing

N.C.
mf

Lit - tle Dav - id, play on your harp; Hal - le - luh, hal - le -

- luh! Lit - tle Dav - id, play on your harp; hal - le - luh!

1.

2.

F N.C. F N.C.

— Lit - tle Dav - id — Now Dav - id was a shep - herd boy;

— He killed Go - - li - ath and shout - ed for joy.

— Lit - tle Dav - id play on your harp; Hal - le - luh, hal - le -

- luh! Lit - tle Dav - id, play on your harp; hal - le - luh!

Little Queen Of Spades

Words & Music by Robert Johnson

Medium tempo

A⁷



Adim

Asus²/4

A⁷

Adim Asus²/4



A⁷

D⁷



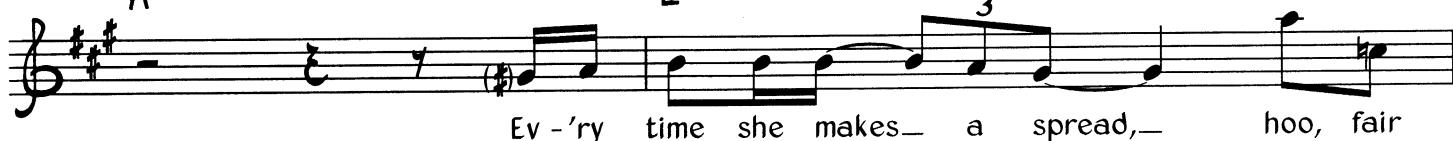
A⁷

Adim Asus²/4

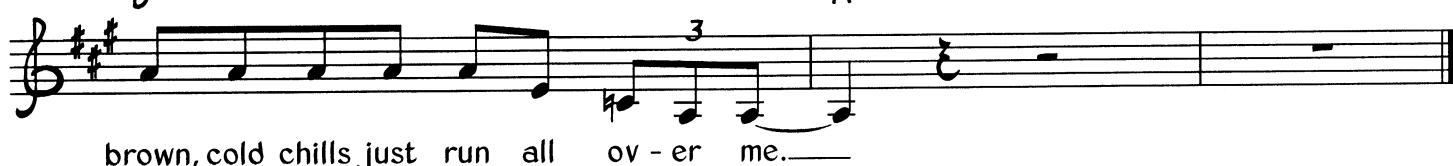


A⁷

E⁷



A



Verse 2

I'm gon' get me a gamblin' woman, if it's the last thing that I do. (Twice)

Well, a man don't need a woman, hoo fair brown, that he got to give all his money to.

Verse 3

Everybody say she got a mojo, now she's been using that stuff. (Twice)

But she got a way of trimmin' down, hoo fair brown, and I mean it's most too tough.

Verse 4

Now, little girl, since I am the king, baby, and you is a queen. (Twice)

Let us put our heads together, hoo fair brown, then we can make our money green.

Little Red Rooster

Words & Music by Willie Dixon

Medium tempo



N.C. A⁷

(mf)

I am a lit-tle red roos - ter,
too la - zy to crow for day -

I am a lit-tle red roos-ter, too

A E⁷

la - zy to crow for day.
Keep ev -'ry - thing in the

D⁷ A⁷

barn - yard -
up - set
in ev -'ry way.

Verse 2

The dogs begin to bark and the hounds begin to howl. (Twice)

Oh, watch out strange kin people, the little red rooster is on the prowl.

Verse 3

If you see my little red rooster, please drive him home. (Twice)

There's been no peace in the barnyard since my little red rooster's been gone.

Long Gone Lonesome Blues

Medium tempo

Words & Music by Hank Williams

($\text{J} = \text{J} \text{ J}$) **C**

mf

B $\frac{4}{4}$

I went down to the river to watch the fish swim by. But I
find me a river, one that's cold as ice. When I

F⁷

got to the river so lone-some I want-ed to die. Oh, Oh,
find me that river, Lawd, I'm gon-na pay-the price. Oh, Oh,

G⁷

Lawd, and then I jumped in the riv-er but the dog-gone riv-er was dry.
Lawd, I'm go-in' down in it three times but I'm on-ly com-in' up twice.

C

I had me a wo-man, she could-n't be true; She A -
She told me on Sun-day she was check-in' me out; She A -

C **F⁷**

made me for my mon-ey and she made me blue. A man needs a wo-man that
- long a-bout Mon-day she was no-where a-bout. And here it is Tues-day, ain't

C **G⁷** **C**

he can lean on, But my lean-in' post is done left and gone.) She's
had no news. Got them "Gone but not for - got-ten" blues.)

F **C**

long gone and now I'm

G⁷ **C**

1. **C** 2. **C**

lone - - - some blues Gon-na blues.

Love In Vain

Words & Music by Robert Johnson

Medium slow

A musical score for 'The Train' by Brahms. The key signature is one sharp (F# major). The time signature starts at 4/4. The first measure shows a tempo marking of 'mf'. The vocal line begins with 'And I fol - lowed her' followed by a fermata over the word 'her'. The lyrics continue with 'to the sta-tion,' and end with 'with a suit-case in my hand.' The music includes various note values like eighth and sixteenth notes, and rests. Measure numbers 1, 2, 3, and 4 are indicated above the staff. The vocal part is in soprano range.

Musical score for "Well, it's hard to tell" in G major. The score consists of a single staff with a treble clef and a key signature of one sharp. The first measure shows a G chord (three quarter notes). The second measure shows an E7 chord (one eighth note followed by three quarter notes). The third measure shows an A9 chord (one eighth note followed by three quarter notes). The lyrics "Well, it's hard to tell, — it's hard to tell," are written below the staff.

Musical score for "When All Your Love's in Vain" in G major. The score consists of two staves. The top staff shows a melody line with chords D⁷, G, C⁷, and G. The bottom staff shows lyrics: "when all your love's in vain,— All my love's in vain.—". The lyrics are aligned with the chords above them.

Verse 2

When the train rolled up to the station, I looked her in the eye. (Twice)

Well, I was lonesome, I felt so lonesome, and I could not help but cry.

All my love's in vain.

Verse 3

When the train it left the station, with two lights on behind, (Twice)

Well, the blue light was my blues, and the red light was my mind.

All my love's in vain.

Love Is Blue (L'Amour Est Bleu)

Music by Andre Popp ★ Original Words by Pierre Cour ★ English Lyric by Bryan Blackburn

Medium slow

Em A⁷ D G Em C D G
mp

Blue, blue, my world is blue;
Red, red, my eyes are red,

Blue is my world now I'm with-out you.
Cry - ing for you a - lone in my bed.

1.

Em A⁷ D G Em C B⁷ Em
2.

Grey, grey, my life is grey;
Green, green, my jeal-ous heart;

Cold is my heart since you went a - way.
I doubt-ed you and

2.

B⁷ Em E F#m⁷ E A
2.

now we're a - part When we met, how the bright sun

E G#m G#m⁶ A⁶ B^{7sus4} B⁷ E
2.

shone! Then love died; now the rain - bow is gone.

Em A⁷ D G Em C D G
2.

Black, black, the nights I've known; Long - ing for you, so lost and a - lone.

Em A⁷ D G Em C B⁷ Em
2.

Blue, blue, my world is blue; Blue is my world now I'm with-out you.



Billie Holiday

Lover Man (Oh Where Can You Be)

Words & Music by Jimmy Davis, Roger Ram Ramirez & Jimmy Sherman

Slow

Dm⁷ mp G⁷ Dm⁷ G⁷

I don't know why,— but I'm feel - in' so sad;—
The night is cold, and I'm so all a - lone;—

C⁹ Gm⁷ 3 C⁹ C⁷ C⁷ aug F⁷

I long to try some-thing I've nev-er had.— Nev-er had no kiss-in';
I'd give my soul just to call you my own.— Got a moon a-bove me,

B^{b9} E^{b9} B^bm⁶/D^b C⁷ 1. F / Gm⁷ A⁷

Oh, what I've been miss - in! Lov-er man,— oh where can you be?
But no one to love me. Lov-er man,— oh where can you

2. F B^{b9} Am Cm⁶ D⁷ Am Cm⁶ G E^{b9} aug F⁹

be? I've heard it said that the thrill of ro-mance can be like a heav-en - ly
G D¹³ Gm B^bm⁶ C⁷ Gm B^bm⁶ Fmaj⁷ E^{b9}(#II)

dream. I go to bed with a pray'r that you'll makelove to me, Strange as it
Em^{7(b5)} / A^{7(b5)} A⁷ Dm⁷ G⁷ Dm⁷ G⁷

Some day we'll meet,— and you'll dry all my tears;—

C⁹ Gm⁷ 3 C⁹ C⁷ C⁷ aug F⁷

Then whis - per sweet lit-tle things in my ears.— Hug - gin' and a - kiss - in';

rit.

B^{b9} E^{b9} B^bm⁶/D^b C⁷ F

Oh, what we've been miss - in! Lov-er man,— oh where can you be?

Lush Life

Words & Music by Billy Strayhorn

Slow

D^b6

B⁷

D^bmaj⁷

B⁷



D^bmaj⁷

B⁷

D^bmaj⁷

E^bm

Emaj⁷

F[#]m⁷

- may pla - ces— where one re - lax - es on the ax - is of the
- qué tra - ces— that used to be there; you could see where they'd been

1.

A^bm⁷

D⁹

D^b6/9

D⁹

D^bmaj⁹

wheel of life,— to get the feel of life— from jazz and cock-tails.

The

2.

A^bm⁷

D⁹

D^b6/9

D⁹

D^b6/9

C⁷aug

washed a - way— by too ma - ny thru' - the - day twelve - o' - clock tales.

Then

Fm

Fm⁶

Fm⁷

Dm^{7(b5)}

Gm⁷

C^{7(b9)}

you came a - long with your si - ren song to tempt me to mad - ness.—

Fm

Fm⁶

Fm⁷

Dm^{7(b5)}

D^bmaj⁷/F

C^{7(b9)}/E

thought for a while that your poig - nant smile was tinged with the sad - ness

E^bm⁷

A^b9

B^{9(b5)}

B^{b7(b9)}

E^bm⁷

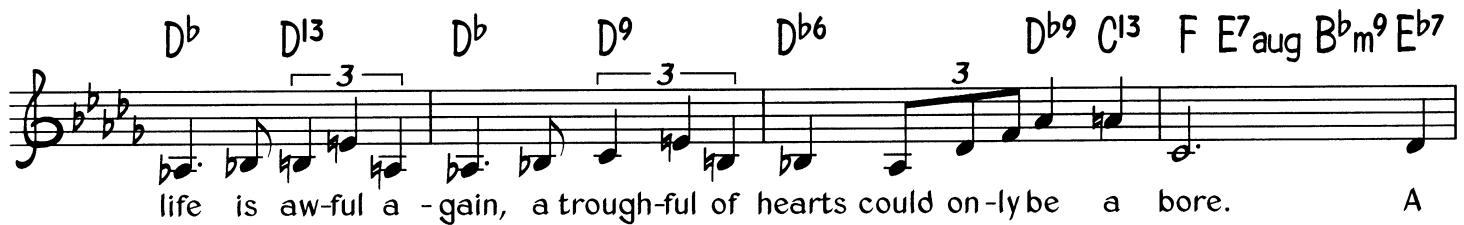
of a great love for me.—

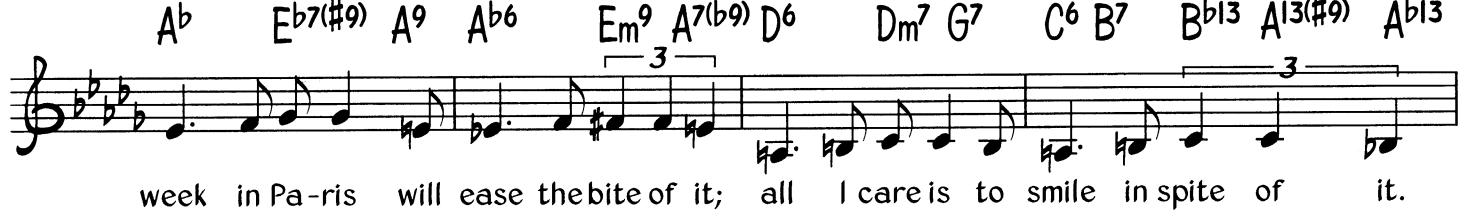
Ah! yes I was wrong,

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$A^9(b5)$ A^{bII} $A^{b7(b9)}$ D^b D^{I3}

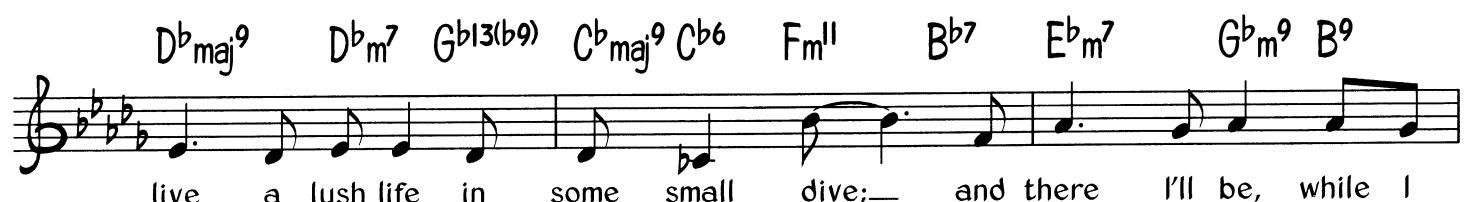

 D^{bb6} D^9 D^{b6} $C^9(b5) B^{I3(b9)}$ $E E^{b9}_{aug} D^{I3} D^7$


 D^b D^{I3} D^b D^9 D^{b6} $D^{b9} C^{I3} F E^7_{aug} B^{b9}_{m9} E^{b7}$


 A^b $E^{b7(\#9)}$ A^9 A^{b6} $E^{m9} A^{7(b9)} D^6$ $Dm^7 G^7$ $C^6 B^7$ $B^{b13} A^{13(\#9)}$ A^{b13}


 D^b D^{I3} D^{b6} D^9 D^{b6} $C^9(b5) B^{I3(b9)}$


 B^{b13} E^{b9}_{mII} $G^{b9}_{m9} B^9$ A^9_{aug} A^{b13}


 D^{b9}_{maj9} D^{b9}_m7 $G^{b13(b9)}$ $C^{b9}_{maj9} C^{b6}$ F^{mII} B^{b7} E^{b9}_m7 $G^{b9}_{m9} B^9$


 A^9_{aug} A^{b13} D^9 E E^{b6} D^{maj7} G^9 $D^{b6/9}$ D^{b9}_{maj9}


Low Down Blues

Words & Music by Hank Williams

Medium tempo

1. Lord I went to the doctor, he took one look; He said, "The never knew a man could feel so bad," I

trouble with you ain't in my book. I'll tell you what it is, but it never knew livin' could be so sad. All I do is

ain't good news. You got an awful bad case of them Low Down Blues. I sit and cry. Lord, I'd have to get better before I could die. I got the

mean old miseries in my soul. I went to the river but the

water's too cold. I walked the floor till I wore out my shoes. Lord, they're

killin' me, I mean them Low Down Blues.

2. Lord, I Low Down Blues.

Make Me A Pallet On Your Floor

Traditional

Medium tempo

Musical notation for the first line of the song. Key signature: F major (no sharps or flats). Time signature: 2/4. Dynamics: *mf*. Chords: F, C. The lyrics are: Make me a pallet on your floor.

Musical notation for the second line of the song. Key signature: F major (no sharps or flats). Time signature: 2/4. Dynamics: *f*. Chords: F, C. The lyrics are: Make me a pallet on your floor. Make it

Musical notation for the third line of the song. Key signature: F major (no sharps or flats). Time signature: 2/4. Dynamics: *p*. Chords: E7, F, F#dim. The lyrics are: soft, make it low, so my good gal will never know.

Musical notation for the fourth line of the song. Key signature: C/G. Time signature: 2/4. Dynamics: *fp*. Chords: C/G, G7, C, F7, C. The lyrics are: Make me a pallet on your floor.

Verse 2

I'd be more than satisfied,
If I could reach that train and ride.
If I reach Atlanta with no place to go,
Make me a pallet on your floor.

Verse 3

Gonna give everybody my regards,
Even if I have to ride the rods.
If I reach Atlanta with no place to go,
Make me a pallet on your floor.

Mad About Him, Sad Without Him, How Can I Be Glad Without Him Blues

Words & Music by Larry Marks & Dick Charles

Medium swing



N.C.
mf

C

I went to bed last eve-nin', feel - in' blue as I could be.

C⁷

F⁷

C

I could-n't sleep last eve-nin', with what was wor - ry - in' me.

G⁷

F⁷

G⁷

C F⁹

— Oh, the tears I've wast-ed would sure-ly fill the deep blue sea.

C

G⁷

C

— I've got those cry a-bout him, die with-out him Lor-dy where am I with-out him

C⁷

F⁷

blues.

He keeps me walk - in' on the floor,

and like a fool I ask for

C

G⁷

more.

Al-tho' I know he is-n't good, I would-n't leave him if I could, ah no!

C C/B^b Adim Fm^b/A^b C/G G⁷

C

I'm not the first on his list, I'd nev-er be missed, I

C⁷ **F⁶**

wish I had a dime for ev -'ry gal he's kissed; I swear—

F⁷ **G⁷** **C** **G⁷**

I'd be a mil - lion - aire. And yet I would-n't care, as

C **F⁹** **C** **G⁷**

long as I could get my— share. I've got those

C

mad a-bout him sad with -out him how can I be glad with - out him blues.—

C⁷ **F⁷** **C**

— He makes my dreams go up in smoke, and then he treat it like a joke.—

G⁷

— He's just an orn -'ry sort o' guy, and yet I'll love him 'til I die, poor me!—

1.

C C/B^b Adim Fm⁶/A^b C/G G⁷

2.

C C/B^b Adim Fm⁶/A^b C/G F/G C N.C.

I went to —

Matchbox Blues

Words & Music by Blind Lemon Jefferson

Medium tempo

A⁷

Musical notation for the first line of Matchbox Blues. The key signature is A major (no sharps or flats). The time signature is common time. The melody starts with a half note followed by eighth notes. The lyrics are: 'I'm sit - tin' here— won - - d'ring,— will a'. The measure ends with an A⁷ chord.

Musical notation for the second line of Matchbox Blues. The key signature changes to D major (one sharp). The time signature is common time. The melody continues with eighth notes. The lyrics are: 'match - box hold— my clothes?— I'm'. The measure ends with a D⁷ chord.

D⁷

Musical notation for the third line of Matchbox Blues. The key signature changes back to A major. The time signature is common time. The melody continues with eighth notes. The lyrics are: 'sit - tin' here— won - d'ring,— will a match - box hold— my clothes?—'. The measure ends with an A⁷ chord.

A⁷

Musical notation for the fourth line of Matchbox Blues. The key signature changes to E major (two sharps). The time signature is common time. The melody continues with eighth notes. The lyrics are: 'I got so ma - ny match - es,— but I'. The measure ends with an E⁷ chord.

D⁷

Musical notation for the fifth line of Matchbox Blues. The key signature changes back to A major. The time signature is common time. The melody continues with eighth notes. The lyrics are: 'got so far— to go.—'. The measure ends with an A⁷ chord.

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Mean And Evil

Words & Music by Elmore James & Joe Josea

Medium tempo



My ba-by's so mean and ev-il, I don't know what to do.

D⁹

A⁷

E

D⁷

A⁷

Verse 2

When we lived in a small town, you was nice and neat. (Twice)
I brought you to Chicago, you do nothin' but walk the street.

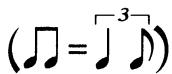
Verse 3'

Well, she used to cook my breakfast and bring it to my bed.
She used to wash my face and even comb my hair.
She's so evil I don't know what to do.
You treat me so low and dirty,
And I can't get along without you.

Mean Old Bed Bug Blues

Words & Music by Jack Wood

Medium slow



N.C.

A

Gals, bed bugs— sure is ev-il, they don't mean me no good..

D⁷

Yeah, bed bug sure is ev-il, they don't mean me no good..

E⁷

— Thinks— he's a wood-peck-er—

D⁷

A⁷ D⁷ A(?)

— and I'm a - - chunk of wood.—

Verse 2

When I lay down at night, I wonder how can a poor gal sleep, (Twice)
When some is holding my hand, others eating my feet.

Verse 3

Bed bug as big as a jackass will bite you and stand and grin. (Twice)
They'll drink all they can, and then turn around and bite you again.

Verse 4

Something moan in the corner, I went over and see. (Twice)
It was the bed bug a-prayin': "Lord, gimme some more cheese."

Mean To Me

Words & Music by Roy Turk & Fred E. Ahlert

Medium tempo

D⁷aug G Em⁷ Am⁷ D⁹ Bm⁷ Em⁷

1. You're mean to me, why must you be mean to me?
2. I stay home each night when you say you'll phone;

C C⁶ C#dim G/D E⁷ Am⁷ D⁷

1.

G Em Em⁷ Am⁷

D⁷

G

G⁶ Dm⁷ G^{7(b9)}

cry - in'.

I don't know why.

sigh-in'.

You treat me

Cmaj⁷ Am⁷ Dm⁷

G^{7(b9)}

C⁶

F⁹ E⁹aug E^{7(b9)}

cold - ly

each day in the year.

You al - ways

Am

F⁹ E⁹aug E⁹

A⁹

Am⁷/D D⁷aug

scold me

when - ev - er

some - bo - dy

is

near. Dear,

G

Em⁷

Am⁷

D⁹

Bm⁷

Em⁷

C

C⁶

C#dim

it must be

great

fun

to be

mean

to me;

You

should - n't, for

G/D

Em⁷

Am⁹

D13(b9)

G

C⁹

G

can't you see what you mean

to

me?

Mean Woman Blues

Words & Music by Claude DeMetrius

Fast

I got a wo-man mean as she can be.

I got a wo-man mean as she can be. Some -

- times I think she's al-most mean as me. A

F N.C. F N.C. F N.C. F7

black cat up and died of fright, 'Cos she crossed his path last night!
kiss so hard she bruise my lips; Hurts so good, my heart just flips! } Oh,
stran-gest gal I ev-er had; Nev-er hap-py 'less she's mad! }
4. She makes love with-out a smile; Ooh, hot dog, that drives me wild!

C7

I got a wo-man mean as she can be. Some-times I think she's

1. 2. 3.
F

1. 2. 3.
F Bb7 F C7 F

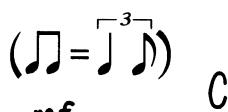
al-most mean as me. 2. She me 3. The

Million Years Blues

(a.k.a. When My Heart Beats Like A Hammer)

Words & Music by John Lee Williamson

Medium slow



mf

C

F⁷

C

G⁷

Verse 2

If I ever mistreat you, darlin'; God knows I never meant no harm. (*Twice*)
You know I'm just a little country boy, that raised down on the farm.

Verse 3

You give me so much trouble, I don't know what to do. (*Twice*)
I ain't got nothing now, and it's all on account of you.

Meditation (Meditação)

Original Words by Newton Mendonca ★ English Lyric by Norman Gimbel ★ Music by Antonio Carlos Jobim

Medium Bossa nova

C⁶ *B⁷sus⁴* *B⁷*

1. In _____ my lone - li - ness _____ When you're gone -
2. Though _____ you're far - a - way _____ I have on -

C⁶ *E^m7* *A^{7(b5)}* *A⁷*

— and I'm all— by my - self— and I— need your— ca - ress.—
ly to close— my eyes— and you— are back— to stay.—

B^{b9}

I— just think— of you— And the thought—
I— just close— my eyes— And the sad—

A⁷aug *Dm⁷*

— of you hold - ing me near— make my lone - li - ness soon— dis - ap - pear—
ness that miss - ing you brings— soon is gone— and this heart— of mine sings—

1. 2.

G⁹aug *G⁹aug* *Fmaj⁷* *B^{b9}*

Yes,— I love— you so,—

C/E E^bdim Dm⁷ G⁹aug

And that for me is all I need to know.

C⁶ B^{7sus4} B⁷

I will wait for you Till the sun...

C⁶ E^m⁷ A^{7(b5)} A⁷

falls from out of the sky for what else can I do?

B^{b9}

I will wait for you, Me - di - ta -

E^m⁷ A^{7aug} Dm⁷ G13(b9) C⁶

ting how sweet life will be when you come back to me.

Memphis Blues

Words & Music by W. C. Handy

Medium slow



G⁷



C

B^b dim G⁷



C

E⁷ A⁷



D⁷



G⁷

C



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C[#]dim G⁷/D D⁹ F/G

C D⁹ G⁷ C

C⁷

F D⁹ F/G C

1.

G⁷ D⁹ F/G C A^{m7} D⁹ G⁷

2.

C G⁷ C C⁷ Cdim Fm⁶/C C F⁹ C N.C.

Midnight Sun

Words by Johnny Mercer ★ Music by Sonny Burke & Lionel Hampton

Slowly

Cmaj⁹

mp

Your lips were like a red and ru - by chal - ice, warm - er than the

F9(#II)

Bb maj⁹

sum-mer night; The clouds were like an a - la - bas - ter pal - ace ris - ing to a

Eb9(#II)

Ab maj⁹

snow - y height; Each star its own au - ro - ra bo - re - a - lis; sud - den - ly you

Db9(#II)

Cmaj⁹

Am⁷

Dm^{II}

G13(b9)

held me tight, I could see the mid - night sun.

Cmaj⁹

F9(#II)

can't ex - plain the sil - ver rain that found me, or was that a moon - lit veil? The

Bb maj⁹

Eb9(#II)

mu - sic of the u - ni - verse - a - round me, or was that a night - in - gale? And

Ab maj⁹

Db9(#II)

then your arms mi - ra - cu - lous - ly found me, sud - den - ly the sky turned pale,

Cmaj⁹ Am⁷ F#m^{7(b5)} B⁷ Emaj⁷ E⁶
 I could see the mid-night sun.— Was there such a night, it's a

Em⁷ A¹³ A⁷ aug Dmaj⁹ D⁶ Dmaj⁹ D⁶ Dmaj⁷ D⁶
 thrill I still don't quite be - lieve, But af-ter you were gone, there was

Dm⁷ G¹³ G⁷ aug Em⁷ E^{b9} Dm^{II} D^{b7(#9)} Cmaj⁹
 still some star-dust on my sleeve. The flame of it may dwin - dle to an

F^{9(#II)} B^bmaj⁹
 em-ber, and the stars for - get to shine, And we may see the mea-dow in De -

E^{b9(#II)} A^bmaj⁹
 - cem - ber, i - cy white and crys - tal - line. But, oh, my dar-ling al - ways I'll re -

D^{b9(#II)}
 - mem - ber, when your lips were close to mine, And we saw the

1. Cmaj⁹ C⁶ Dm⁹ G^{13(b9)} 2. Cmaj⁹ D^{b9(#II)} C^{6/9}
 mid - night sun.— Your mid - night sun.—

Mind Your Own Business

Words & Music by Hank Williams

Medium fast

The musical score consists of four staves of music in common time, key of G major (two sharps). The first staff starts with N.C. (No Chorus) and E chords. The second staff starts with E7 and includes a 'Chorus' section. The third staff starts with A7 and ends with E. The fourth staff starts with B7 and ends with E.

N.C. E

If the wife and I are fuss - in', bro-ther, that's all right;— 'cos

E⁷

me and that sweet wo - man got a li - cense to fight.— Why don't you

A⁷

mind your own busi-ness?

E

Mind - your own - busi - ness! 'Cos if you

B⁷

mind your busi-ness then you won't be mind - ing mine.

Verse 2

Oh, the woman on the party line's a nosey thing;
She picks up the receiver when she knows it's my ring.
Chorus

Verse 3

I got a little gal that wears her hair up high;
The boys all whistle when she walks by.
Chorus

Verse 4

Well, if I want to honky tonk around till two or three,
Now brother, that's my headache, don't you worry 'bout me.
Chorus

Verse 5

Minding other people's business seems to be high-toned;
I got all that I can do just to mind my own.
Chorus

Misty

Medium slow

Music by Erroll Garner ★ Words by Johnny Burke

Look at me, I'm as help-less as a kit-ten up a tree,
 And I feel like I'm
 way, And a thou-sand vi - o - lins be-gin to play; Or it might be the

cling-ing to a cloud; I can't un-der-stand, I get mis - ty just hold - ing your
 sound of your hel - lo, That mu - sic I hear, I get mis - ty the mo - ment you're

1. G^{7(b5)} C⁷ F^{7(b5)} B^{b7} 2. E^b Cm⁷ Fm⁷ B^{b7(b9)} E^{b6} Ddim E^{b6}
 hand, Walk my near. You can say that you're

B^bm⁷ E^{b7(b9)} A^bmaj⁷ A^{b6}
 lead-ing me on, But it's just what I want you to do.

Am⁷ Adim F⁷
 Don't you no - tice how hope - less - ly I'm lost, that's why I'm fol - low - ing

B^{b7} Edim Fm⁷ B^{b7} E^bmaj⁷ B^bm⁷ E^{b7}
 you. On my own, would I wan - der through this won - der - land a -

A^bmaj⁷ A^bm D^{b9}
 - lone, Nev - er know - ing my right foot from my left, My

E^bmaj⁷ Cm⁷ Fm⁷ B^{b7(b9)} E^b
 hat from my glove; I'm too mis - ty and too much in love.

Moonglow

Words & Music by Will Hudson, Eddie de Lange & Irving Mills

Medium slow

Cadd⁹
mp

F⁹(#II) G⁶

A¹³ A⁹aug

It must have been moon-glow,
I still hear you say-ing—
way up in the blue;
"Sweet-heart, hold me fast."—

1.

Am⁷

D13(b9)

G/B B^bdim Am⁷ B^bdim G/B G⁷aug

It must have been moon-glow—
And I start a-pray-ing:
that led me straight to you.—

2.

G/B B^bdim Am⁷ B^bdim G/B G⁹

F^{#9} F⁹

"Oh Lord, please let this last."—
We seemed to float right thro' the
air;—

E⁹

A⁹

Am⁹ E^b9 D⁹ G⁹aug

Heavenly songs seemed to come from ev'-rywhere.—

Cadd⁹

F⁹(#II) G⁶

A¹³ A⁹aug

And now, when there's moon-glow—
way up in the blue,—

Am⁷

D13(b9)

G/B B^bdim Am⁷ A^bmaj⁷ G

I always remem-ber—
that moon-glow gave me you.—

Moonlight Becomes You

Music by Jimmy Van Heusen ★ Words by Johnny Burke

Medium slow

Handwritten musical score for 'Moonlight Becomes You' featuring lyrics and chords.

Chords:

- F mp
- F#dim
- Gm⁷
- C⁷
- Am⁷
- Dm⁷
- Gm⁷
- B^bdim
- Am⁷
- D⁹
- Gm⁷
- C^{7(b9)}
- Am^{7(b5)}/E^b
- D⁷
- G^{9(b5)}/D^b
- C⁷
- C^{7 aug}
- Gm⁷
- C^{7(b9)}
- F⁶
- Gm⁷
- G[#]dim
- F/A
- F^{7 aug}
- B^b
- B^{b7}aug
- E^{b6}
- F⁹
- F^{7(b9)}
- B^badd⁹
- Gm⁷
- Em^{7(b5)}
- A^{7(b9)}
- Dm
- Dm⁷
- G⁷
- G^{7(b5)}
- C⁹
- C^{7 aug}
- F
- F[#]dim
- Gm⁷
- C⁷
- Am⁷
- Dm⁷
- Gm⁷
- B^bdim
- Am⁷
- D⁹

Lyrics:

Moon - light be - comes you, it goes with your hair;— You And
 Moon - light be - comes you, I'm thrilled at the sight;— And
 cer - tain - ly know the right thing to wear.
 I could get so ro -
 man - tic to - night. You're all dressed up to go
 dream - ing, now don't tell me I'm wrong. And what a night to go
 dream - ing! Mind if I tag a - long? If I say I
 love you, I want you to know It's not just be - cause there's
 moon - light, al - though Moon - light be - comes you so.

rit.

More Than You Know

Words & Music by William Rose & Edward Eliscu ★ Music by Vincent Youmans

Medium slow

Handwritten musical score for piano. The score consists of five measures. The first measure starts with a bass note followed by a treble note, both with a dynamic of *mf*. The second measure begins with a bass note. The third measure starts with a bass note followed by a treble note. The fourth measure begins with a bass note. The fifth measure starts with a bass note followed by a treble note. The lyrics "More than you know," are written below the notes.

Musical score for "I Love You So" with lyrics and chords:

B^b maj⁹ E^b9 Gm⁹ Gm^{7(b5)} C¹³ C^{7(b9)}

heart, I love you so.— Late-ly I find you're on my mind more than you

Musical score for "Man O' My" showing chords and lyrics:

F F[#]dim Gm⁷ C⁷aug F C⁷aug F⁶ F^{7(b9)}

know._____ Wheth - er you're right, wheth - er you're wrong, Man o' my

F B^{b6} F Dm⁶ E⁷ Am

Lov - ing you the way that I do there's

Dm⁶ G⁹ C Caug C⁶ Fm⁶/Ab Csus⁴/G Am⁷

noth - ing I can do a - bout it; Lov-ing may be all you can give, but

D⁷ Dm⁷/G C Cdim C⁷ C⁷aug

hon - ey I can't live with - out it. Oh, how I'd

F⁶ C⁷aug F⁶ F^{7(b9)} B^bmaj⁹

cry, oh, how I'd cry If you got tired and said good - bye;

E^{b9} Edim F F[#]dim Gm⁷ C^{13(b9)} F E^{b9} F

More than I'd show, more than you'd ev - er know.

My Babe

Words & Music by Willie Dixon

Medium fast

Music notation for the first line of the song. The key signature is F major (one sharp). The tempo is marked 'Medium fast'. The first measure starts with an E7 chord (E, G#, B, D#) in *mf* dynamic. The lyrics are: "My babe - by don't stand no cheat - in', my babe." The melody consists of eighth and sixteenth notes.

Music notation for the second line of the song. The key signature changes to C major (no sharps or flats). The lyrics are: "My babe - by don't stand no cheat - in', my babe." The melody continues with eighth and sixteenth notes.

Music notation for the third line of the song. The key signature changes to G major (one sharp). The lyrics are: "My babe - by don't stand no cheat - in', she don't stand none of that." The melody continues with eighth and sixteenth notes.

Music notation for the fourth line of the song. The key signature changes to C major (no sharps or flats). The lyrics are: "mid-night creep-in'. My babe, true lit-tle ba-by,- my babe." The melody continues with eighth and sixteenth notes.

Verse 2

My babe, I know she love me, my babe. (*Twice*)
Oh yeah, I know she love me.
She don't do nothin' but kiss and hug me.
My babe, true little baby, my babe.

Verse 3

My babe, she don't stand no cheatin', my babe. (*Twice*)
Oh no, she don't stand no cheatin'.
Everything she do, she do so pleasin'.
My babe, true little baby, my babe.

Verse 4

My baby don't stand no foolin', my babe. (*Twice*)
My baby don't stand no foolin'.
When she's hot there ain't no coolin'
My babe, true little baby, my babe.

My Baby Left Me

Words & Music by Arthur Crudup

Medium fast

F⁷



1. Yes, my ba - by left me, nev - er said a

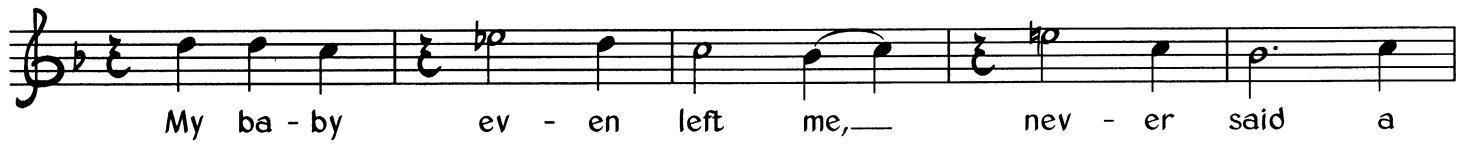
(Verses 2, 3, 4 see block lyric)



B^{b9}



C⁷



1. 2. 3.

4.

N.C.



2. Now, I
3. Ba - by
4. Now, I

Verse 2

Now I stand at my window, wring my hands and cry.
I hate to lose that woman, hate to say goodbye.
You know she left me; yes, she left me.
My baby even left me, never said a word.

Verse 3

Baby, one of these mornings, Lord, it won't be long,
You'll look for me, baby, and Daddy he'll be gone.
You know you left me, you know you left me.
My baby even left me, never said goodbye.

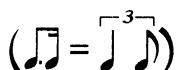
Verse 4

Now I stand at my window, wring my hands and moan.
All I know is that the one I love is gone.
My baby left me, you know she left me.
My baby even left me, never said a word.

My Handy Man Ain't Handy Any More

Music by Eubie Blake ★ Words by Eubie Blake & Andy Razaf

Medium tempo



Intro

E^b B^{b7} E^b B^{b7} E^b C⁷ F⁷ B^{b7}

mf

Once I used to brag a-bout my han-dy man,— But I ain't brag-gin' no

G⁷ C⁷ F⁹ B^{b7} E^b B^{b7} E^b B^{b7} E^b C⁷

more. Some - thin' strange has hap-pened to my han-dy man,— He's

B^b/F F⁷ B^{b7} Fm C⁷ Fm

not the man he was be - fore. Wish some-bo-dy could ex - plain to me A -

F⁷ B^{b7} E^b B^{b7} E^b B^{b7}

- bout this du - al per - son - al - i - ty: He don't per - form his du-ties like he al - ways used to be im - pa-tient

E^{b7} A^b G⁷ Cm

used to do;— He nev - er hauls the ash - es 'less I tell him to.— Be - to be - gin;— He nev - er used to wait to be in - vi - ted in.— But

F⁷ A^{b7} G⁷ C⁷

- fore he hard - ly gets to work he says he's through.— My now he's full of lame ex - cu - ses, it's a sin!— My

1.

F⁷ B^{b7} G⁷ C⁷ F⁹ B^{b7} F⁷ B^{b7}

han - dy man ain't han - dy no more.. He han - dy man ain't han - dy no more..

Bridge

E^b E^{maj7} F⁷ F^{#7} G⁷ C⁷

— He's for - got - ten his do - mes - tic sci - ence, —

F⁷ A^b C⁷

— And he's lost all of his self - re - li - ance. —

F^{m7} B^{b7} E^b B^{b7} E^b B^{b7} E^{b7}

— He won't make a sin - gle move un - less he's told, — He

A^b E^{b7} A^b G⁷ C^m F⁷ A^{b7}

says he is - n't la - zy, claims he is - n't old.. But still he sits a-round and lets my

G⁷ C⁷ F⁷ B^{b7} E^b

stove get cold! My han - dy man ain't han - dy no more.

Verse 2

Time after time, if I'm not right there at his heels,
He lets that poor horse in my stable miss his meals.
There's got to be some changes, 'cos each day reveals
My handy man ain't handy no more.

He used to turn in early and get up at dawn,
And, full of new ambitions, he would trim the lawn.
Now, when he isn't sleeping, all he does is yawn!
My handy man ain't handy no more.

Bridge

Once he used to have so much endurance;
Now it looks like he needs life insurance.

I used to brag about my handy man's technique;
Around the house he was a perfect indoor sheik.
but now the spirit's willing but the flesh is weak!
My handy man ain't handy no more.

My Creole Belle

Words & Music by J. Bodewalte Lampe

Medium fast

The musical score consists of five staves of music. The first staff starts with a C7 chord (mf) and continues with lyrics: "My Cre - ole belle, — I love her well; —". The second staff begins with a C chord and continues with "My dar - lin' ba - by, —". The third staff begins with a C chord and continues with "my Cre - ole belle. — When the stars shine, —". The fourth staff begins with a F chord and continues with "I'll call her mine; — My dar - lin' ba -". The fifth staff begins with a G7 chord and continues with "by, — my Cre - ole belle. —". The music is in common time.

Verse 2

My Creole belle, I love her well;
I love her more 'n anyone can tell.
My Creole belle, I love her well;
My darlin' baby, my Creole belle.

Verse 3

When the stars are shining, I'll call her mine;
My darlin' baby, my Creole belle.
My Creole belle, I love her well;
My darlin' baby, my Creole belle.

Mystery Train

Words & Music by Sam C. Phillips & Herman Parker Jr

Medium fast



N.C.
mf

A⁷

E⁷

Train I ride, — is six - teen _ coach-es long —

Train I ride — is six - teen _ coach-es long. —

Well, that long - black train, — take my ba - by and gone. —

Verse 2

Mystery train, rolling down the track. (Twice)

Well, it took my baby and it won't be coming back.

Verse 3

Train, train, rolling 'round the bend. (Twice)

Well, it took my baby, won't be back again.

Verse 4

Train I ride, is sixteen coaches long. (Twice)

Well, that long black train take my baby and gone.

New York Town

Words & Music by Woody Guthrie

Medium tempo

The musical score consists of four staves of music in 6/4 time. The first staff starts with a dynamic of *mf*. The second staff begins with a dynamic of *F*. The third staff begins with a dynamic of *G⁷*. The fourth staff begins with a dynamic of *D⁹*. The lyrics are integrated into the music, with each line of text corresponding to a specific staff and its chords.

I was stand-ing down in New York town one day.

Stand-ing down in New York town one day. I was

stand - ing down in New York town one day.

Sing - ing, hey, hey, hey, hey.

Verse 2

I was broke, I didn't have a dime. (*Three times*)
Every good man gets a little hard luck sometime.

Verse 4

Down and out and he ain't got a dime. (*Three times*)
I'm gonna ride that new mornin' railroad train.

Verse 4

Holdin' my last dollar in my hand. (*Three times*)
Looking for a woman that's looking for a man.

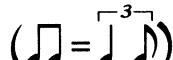
Verse 5

If you don't want me, just please leave me be. (*Three times*)
I can buy more lovers than the Civil War set free.

Nightmare

Medium slow

By Artie Shaw



G

(mf)

I woke up this morn-in', feel - in' aw - ful sad; I

thought that you had left me, and my head was ach - in' bad. Oh, it was a
C⁷ G

night - mare, as plain as it could be. Yes, it was a

C⁷ D^{II} G

night - mare, but ba - by don't do that to me!

G

Lips so sweet and ten - der, you were mine for life; Your Now

did - n't want my mon - ey, least that's what you said;

C⁷

eyes they held the pro-mise but your hand it held the knife. Oh it was a night - mare, — }
 you're in some-one el - se's arms, I'm wish-in' I was dead. Oh it was a night - mare, — }

G C⁷

as plain as it could be, Yes, it was a night - mare, — but

D^{II} 1. G 2. G C⁹ G

ba - by don't do that to me! You

No More Blues (Chega De Saudade)

Original Words by Vinicius de Moraes ★ English Words by Jon Hendricks & Jessie Cavanaugh ★ Music by Antonio C. Jobim

Bossa nova

The sheet music consists of six staves of musical notation for voice and piano. The first staff starts with Dm (mp) and continues with Bm^{7(b5)}, E^{7(b9)}, and Em^{7(b5)}. The second staff starts with A^{7(b9)} and Dm, followed by Em^{7(b5)}, A^{7(b9)}, and Dm. The third staff starts with Bm^{7(b5)}, E⁷, Am, and B^bmaj⁷. The fourth staff starts with Em^{7(b5)}, A^{7(b9)}, Dm, and Bm^{7(b5)}. The fifth staff starts with E^{7(b9)}, Em^{7(b5)}, A^{7(b9)}, Dm, and D^{7(b9)}. The sixth staff starts with Gm, A⁷, Dm, and continues with the final section.

Chords:

- Dm
- Bm^{7(b5)}
- E^{7(b9)}
- Em^{7(b5)}
- A^{7(b9)}
- Dm
- Bm^{7(b5)}
- E⁷
- Am
- B^bmaj⁷
- Em^{7(b5)}
- A^{7(b9)}
- Dm
- Bm^{7(b5)}
- E^{7(b9)}
- Em^{7(b5)}
- A^{7(b9)}
- Dm
- D^{7(b9)}
- Gm
- A⁷
- Dm
- Bm^{7(b5)}
- E^{7(b9)}
- A^{7(b9)} aug
- Dm
- Em⁷
- A⁷ aug
- Dmaj⁷
- D[#]dim
- Em⁷

Lyrics:

No more blues, I'm goin' back home. No, no more blues, I promise no more to roam. Home is where the heart is; The funny part is, my heart's been right there all along. No more tears and no more sighs; and no more fears, I'll say no more good-byes. If travel beckons me, I swear I'm gonna refuse; I'm gonna settle down, and there'll be no more blues. Ev - - 'ry day while I am far a - way, My thoughts turn

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A⁷ Ddim Dmaj⁷
 home - ward, For ev - er home - - - ward. I

F#m⁷ Fdim Em⁷ E⁷
 trav-elled 'round the world in search of hap - pi - ness, But all the hap-

Em^{7(b5)} A^{7(b9)}
 - pi - ness I found was in my home - - town.

Dmaj⁷ Bm⁷ E⁷ F#⁷
 No more blues, I'm goin' back home. No, no more

Bm⁷ B^bm⁷ Am⁷ D^{7(b9)} Gmaj⁹
 dues, I'm through with all my wan - drin'. Now I'll set - tle down - and

CII F#m⁷ B⁷ B⁷ aug
 live my life, and build a home and find a wife. When

E⁷ Em⁷ F#m⁷ B⁷
 we set - tle down, there'll be no more blues; Noth-in' but hap - pi - ness. When

E⁷ Em⁷ A¹³ D
 we set - tle down, there'll be no more blues.

No Matter How She Done It

Words & Music by Hudson Whittaker

Medium tempo

The musical score consists of four staves of music in common time, key of E major (two sharps). The first staff starts with a dynamic of *mf*. Chords shown are E, E7, A7, B7, and A7.

Staff 1: I know a gal— by the name of Mae - Lou.— She
shook it so much— she had the German flu.— No mat-ter how she done it,

Staff 2: No mat-ter how she done it, No

Staff 3: mat-ter how she done it, She done it just the same.

Verse 2

The women don't like her, they call her Ida Mae,
But the way the men love her is a cryin' shame.
No matter how she done it, etc.

Verse 3

She shakes all over when she walks.
She made a blind man see, and a dumb man talk.
No matter how she done it, etc.

Verse 4

The copper brought her in, she didn't need no bail.
She shook it for the judge, and put the cop in jail.
No matter how she done it, etc.

No More Lovers

Words & Music by Arthur Crudup

Medium tempo

Musical notation for the first line of the song. The key signature is one sharp (F#). The time signature is common time (4/4). The melody starts with a G7 chord. The lyrics "We won't be no more lov - ers," are followed by a measure of rest, then "we gon' be old friends...". A measure of rest follows.

Musical notation for the second line of the song. The key signature is one sharp (F#). The time signature is common time (4/4). The melody continues with a C7 chord. The lyrics "We won't be no more lov - ers," are followed by a measure of rest, then "we gon-na be old friends...".

Musical notation for the third line of the song. The key signature is one sharp (F#). The time signature is common time (4/4). The melody starts with a D7 chord. The lyrics "You can help me find a wo-man," are followed by a measure of rest, then "I'll help you out with your man." The melody ends with a G7 chord.

Verse 2

I was in love with you baby, you was in love with someone else. (Twice)
You know darn well that I loved you, and wanted you for myself.

Verse 3

I even tried to love you when I knew you was untrue. (Twice)
You went away and left me, I'll find someone who is true.

No Smoking

By Duke Ellington

Slow

Cmaj⁹ C⁶ A⁷ Dm⁷ Fm⁶

No smok-ing— let these dy-ing em-bers re-main; 'Cos

Cmaj⁷/E E^bdim Dm⁷ D^b9 Cmaj⁷ Dm⁹ G¹³

where we're con-cerned I may get burned a - gain.

Cmaj⁹ C⁶ A⁹ Em A⁹ Em⁷

No smok-ing— for me; I know the

A^m⁷ D⁷ A^m⁷ D⁷ Dm⁷ G⁹ Dm⁷ G⁷

glow from this cig-ar-ette— is the torch that I'm car-ry-ing yet.— Re -

C⁷ Cdim C Gm⁹ C⁷aug Fmaj⁹ F⁶ Fmaj⁷ F⁷

- mem - ber where there's smoke there's al - ways fire.

Am Am⁷ Am⁶ Dm⁷ Dm^{9(b5)} G13(b9)

And my love lit the flame, but not your de-si - re.

Cmaj⁹ C⁶ A⁷ Dm⁷ Fm⁶

No smok - ing, let the ash - es fall where they may; They're

Cmaj⁷/E E^bdim Dm⁷ Bm^{7(b5)} E⁷ A⁷

like burned out dreams, like smoke that is blown a - way. No jok - ing.

rall.
Dm⁷ E^baug D^{b9} C / A^{b6} F/G C

No smok - ing for me.

Nobody Knows You When You're Down And Out

Words & Music by Jimmie Cox

Medium slow

F *mf* A⁷ D⁷ Gm D⁷

Once I lived the life— of a mil-lion-aire; Spend-ing my mon-ey, I

Gm B^b E⁷ F D⁷

did - n't care. I took all my friends— out for a good time, Buy - in'

G⁹ Gm⁹ C⁷ F A⁷ D⁷

high price liqu-or, cham-pagne and wine.. When I be-gan to fall so low,— I

Gm D⁷ Gm B^b E⁷

did - n't have a friend and no place to go.— If I ev-er get hold— of a

F D⁷ G⁹ Gm⁷ C⁷

dol - lar a - gain,— Gon-na hold on to it— till the ea - gle grins.—

F A⁷ D⁷ Gm D⁷ Gm

No - - bo-dy knows you- when you're down— and out.—

B^b E⁷ F D⁷ G⁹

In your pock - et not one pen-ny; And your friends,— you

Gm⁹ C⁷ F A⁷ D⁷

have-n't a - ny. But if you ev - er get on your feet a - gain,—

Gm D⁷ Gm B^b E⁷

Then you'll find— your long lost friends.— It's migh - ty strange-

F D⁷ G⁹

with - out a doubt; No - bo - dy knows you when you're

C⁷ F D⁷ G⁷ C⁷ F

down and out.— I mean— when you're down— and— out.

Nobody Knows The Trouble I've Seen

Traditional

Slow

Handwritten musical notation for the first line of the song. The key signature is F major (one sharp). The melody starts on F, moves to B^b, then F, then B^b again, followed by C⁷. The lyrics are: "No-bo - dy knows the trou-ble I've seen, No-bo - dy knows but Je - sus;"

Handwritten musical notation for the second line of the song. The key signature changes to D major (no sharps or flats). The melody includes chords F, B^b, A⁷, D⁷, B^b, C⁷, F, B^b, F, and N.C. The lyrics are: "No - bo - dy knows the trou-bles I've seen, Glo - ry Hal - le - lu - jah! Some -"

Handwritten musical notation for the third line of the song. The key signature changes to G major (one sharp). The melody includes chords F, B^b, G⁷/B, and C. The lyrics are: "- times I'm up, some - times I'm down; Oh,___ yes,___ Lord! Some -"

Handwritten musical notation for the fourth line of the song. The key signature changes to E major (no sharps or flats). The melody includes chords F, Am, Dm, G⁹, C⁷, and F. The lyrics are: "- times I'm al - most to the ground,___ Oh, yes, Lord!"

Handwritten musical notation for the fifth line of the song. The key signature changes back to F major (one sharp). The melody includes chords B^b, F, B^b, and C⁷. The lyrics are: "No-bo - dy knows the trou-ble I've seen, No-bo - dy knows but Je - sus;"

Handwritten musical notation for the sixth line of the song. The key signature changes to D major (no sharps or flats). The melody includes chords F, B^b, A⁷, D⁷, B^b, C⁷, F, B^b, F, and N.C. The lyrics are: "No - bo - dy knows the trou-bles I've seen, Glo - ry Hal - le - lu - jah!"

One For My Baby (And One More For The Road)

Words by Johnny Mercer ★ Music by Harold Arlen

Medium slow



(♩ = ♩ ♩)

mp E^b maj⁹ Fm⁷/E^b E^b maj⁹ Fm⁷/E^b E^b maj⁹ Fm⁷/E^b

It's quarter to three,— there's no-one in the place ex - cept you and me._____

E^b maj⁹ Fm⁷/E^b E^b maj⁹ Fm⁷/E^b E^b maj⁹ Fm⁷/E^b E^b maj⁹ D^b/E^b

— So set'em up, Joe;— I've got a lit-tle sto-ry you ought-a know._____

B^bm⁷ E^b⁹ A^b maj⁹ B^bm⁷ A^b⁹/C D^b⁹ E^b⁹ Cm⁷

— We're drink-ing, my friend,— to the end— of a brief ep-i - sode._____

Fm⁷ F[#]dim G⁷aug ₃ Cm⁶ Fm⁷ E^b/G A^badd⁹ Fm⁷/B^b E^b

— So make it one— for my ba-by, and one more for— the road._____

A^m⁹(b⁵) D⁷ Gmaj⁹ A^m⁹/G Gmaj⁹ A^m⁹/G

— got the rou - tine,— so drop an - oth - ernick - el

Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G
 in the mach - ine. I'm feel - ing so bad, — I

Gmaj⁹ Am⁷/G Gmaj⁹ F/G Dm⁷ G⁹ Cmaj⁹ Dm⁷
 wish you'd make the mus - ic dream-y and sad. Could tell you a lot, —

C⁶/E F⁹ G⁶ Em⁷ Am⁷ A[#]dim
 but you've got — to be true to your code. So make it

B⁷aug Em⁶ Am⁷ G/B Cadd⁹ Am⁷/D G Am⁷ A[#]dim G/B
 one — for my ba-by, and one more for — the road. You'd

Gm⁷ C⁹ Gm⁷ C⁹ B⁷aug E⁹ A⁹ Am⁷/D
 nev - er know it, but bud - dy I'm a kind of po - et and I've got - ta lot - ta things to say.

G Am⁷ A[#]dim G/C Gm⁷ C⁹ Gm⁷ C⁹
 — And when I'm gloom - y, you sim - ply got - ta lis - ten to me un -

E^b₉(#II) D^{7(b9)}_{aug} D⁷_{aug} Gmaj⁹ Am⁷/G

- til it's all talked a - way. Well, that's how it goes;— and,

Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G

Joe, I know you're get - ting an - xious to close. So

Gmaj⁹ Am⁷/G Gmaj⁹ Am⁷/G Gmaj⁹ F/G Dm⁷ G⁹

thanks for the cheer;— I hope you did - n't mind my bend - ing your ear. This

Cmaj⁹ Dm⁷ C⁶/E F⁹ G⁶ Em⁷

torch that I've found— must be drowned— or it soon might ex - plode.

Am⁷ A[#]dim B⁷_{aug} Em⁶ Am⁷ G/B Cadd⁹ D⁹/C B⁷_{aug} B^{7(b9)}

— So make it one— for my ba - by, and one more for the road;

Bm^{7(b5)} E⁹ Am⁹ D^{13(b9)} G G/F C/E Cm⁶/E^b G/D C/E G/D D⁷ G

That long, long road.

Ol' Man River

Music by Jerome Kern ★ Words by Oscar Hammerstein II

Slow

Sheet music for the first line of "Ol' Man River". The key signature is F major (one sharp). The melody starts on E^b (mp) and continues through Cm⁷, E^b, A^b, E^b, and A^b. The lyrics are: Ol' man river, dat ol' man river, he must know sump - in', but

Sheet music for the second line of "Ol' Man River". The key signature changes to D major (no sharps or flats). The melody starts on E^b and continues through Edim, Fm⁷, B^{b9}, Fm⁷, and B^{b9}. The lyrics are: don't say noth - in'; He jus' keeps roll - in', he keeps on roll - in' a -

Sheet music for the third line of "Ol' Man River". The key signature changes to G major (one sharp). The melody starts on E^b and continues through A^{b6}, E^b, Fm⁷, B^{b7}, E^b, Cm⁷, E^b, and A^b. The lyrics are: - long..... He don't plant 'ta-ters, he don't plant cot-ton, an'

Sheet music for the fourth line of "Ol' Man River". The key signature changes to E major (no sharps or flats). The melody starts on E^b and continues through A^{b7}, E^{b/G}, G^bdim⁷, Fm⁷, and B^{b7}. The lyrics are: dem dat plants 'em is soon for - got - ten; But ol' man riv - er, he

Sheet music for the fifth line of "Ol' Man River". The key signature changes to C major (no sharps or flats). The melody starts on Fm⁷ and continues through B^{b9}, E^b, A^{b6}, E^b, Am^{7(b5)}, D⁷, Gm^{mf}, and D^{7(b9)}. The lyrics are: jus' keeps roll - in' a - long..... You an' me, we

Gm D^{7(b9)} Gm D^{7(b9)} Gm D^{7(b9)}

sweat an' strain, bo - dy all ach - in' an' racked wid pain.

Gm C^{m6} Gm C^{m6} Gm D^{7(b9)}

"Tote dat barge! Lift dat bale!" Git a lit - tle drunk an' you

Gm C^{7(b9)} Fm⁷ B^{b7(b9)} E^b C^{m7} E^b A^b E^b B^{b9}

land in jail. Ah gits wea-ry an' sick of try-in', Ah'm tired of liv-in' an'

C^{m7} F⁷ E^{b/B^b} f Gaug/B C^{m7} F⁹ Fm⁷ B^{b7}

skeered of dy - in'. But ol' man riv - er, he jus' keeps roll - in' a -

1. E^b A^b_m E^b / Fm⁷ B^{b7} E^b / Fm⁷ A^b_{m6} E^b

- long. - long.

One More River

Traditional

Medium tempo

Old No - ah once he built the Ark, { There's one more riv - er to cross; And
patched it up with hick - ry bark,

1.

cross. One more riv - er,— and that's the riv - er of Jor - dan;

One more riv - er,— There's one more riv - er to cross.

The animals went in one by one...
The elephant chewing a caraway bun...

The animals went in two by two...
The rhinoceros and the kangaroo...

The animals went in three by three...
The bear, the flea and the bumble bee...

The animals went in four by four...
Old Noah got mad and hollered for more...

The animals went in five by five...
Leapin' and dancin' and doin' the jive...

The animals went in six by six...
The hyena laughed at the monkey's tricks... Till the old Ark bumped on Ararat...

The animals went in seven by seven...
Said the ant to the elephant, "Who are you shovin'?"

The animals went in eight by eight...
They came with a rush 'cos it was late...

The animals went in nine by nine...
Old Noah shouted, "Cut that line!"

The animals went in ten by ten...
The Ark she blew her whistle then...

And then the voyage did begin...
Old Noah pulled the gang-plank in...

They never knew where they were at...
Till the old Ark bumped on Ararat...

Please Warm My Wiener

Words & Music by Bo Chatmon

Medium tempo

Musical notation for the first line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: G. The melody consists of eighth and sixteenth notes. A measure contains three groups of three eighth notes each, indicated by a '3' below the staff. The lyrics are: "I got some-thin' to tell you, ba - by, don't get mad this time;"

Musical notation for the second line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: G. The melody continues with eighth and sixteenth notes. A measure contains three groups of three eighth notes each, indicated by a '3' below the staff. The lyrics are: "If you want my wie - ner, you gim - me, he's all up in 3 my mind. Ba - by,"

Musical notation for the third line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: C7. The melody consists of eighth and sixteenth notes. The lyrics are: "please warm my wien-er;"

Musical notation for the fourth line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: G. The melody consists of eighth and sixteenth notes. The lyrics are: "ba-ba, please warm my wien-er."

Musical notation for the fifth line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: G. The melody consists of eighth and sixteenth notes. The lyrics are: "Won't you

Musical notation for the sixth line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: D7. The melody consists of eighth and sixteenth notes. The lyrics are: "just warm my wien-er,"

Musical notation for the seventh line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: C7. The melody consists of eighth and sixteenth notes. The lyrics are: "'cos he real-ly don't feel right cold."

Musical notation for the eighth line of the song. Key signature: F# (one sharp). Time signature: 4/4. Dynamics: *mf*. Key: G. The melody consists of eighth and sixteenth notes.

Verse 2

Now listen here, sweet baby, I ain't no lyin' man;
If you warm my wiener one time you'll want to warm him again.
Baby, please warm my wiener; oh, warm my wiener.
Won't you just warm my wiener, 'cos he really don't feel right cold.

Verse 3

Says some say to take hot water, baby can't you see;
But your heat, baby, is plenty warm enough for me.
Baby, please warm my wiener; please warm my wiener.
Won't you just warm my wiener, 'cos he really don't feel right cold.

Verse 4

Now listen here, sweet baby, you know that time is growing old;
I don't want you to warm half of my wiener, I want you to warm him all.
Baby, please warm my wiener; baby, please warm my wiener.
Won't you warm my wiener, 'cos he really don't feel right cold.

Pickpocket Blues

Words & Music by Bessie Smith

Medium tempo
($\text{J} = \frac{3}{8}$)

Music score for the first line of "Pickpocket Blues". The key signature is common C. The time signature is 4/4. The melody starts at C_{mf}, moves to A⁷, then D⁷, G, and finally C. The lyrics are: "My best man, my best friend, told me to stop ped-dlin' gin...". The music includes a measure of rests followed by eighth-note patterns.

Music score for the second line of "Pickpocket Blues". The key signature changes to B-flat major (two flats). The melody continues from the previous line, ending on D⁷. The lyrics are: "They ev-en told me to keep my hands... out peo- ple's pock-et where their". The music includes a measure of rests followed by eighth-note patterns.

Music score for the third line of "Pickpocket Blues". The key signature changes back to common C. The melody continues from the previous line, ending on C. The lyrics are: "mon - ey was in... But I would-n't lis - ten or". The music includes a measure of rests followed by eighth-note patterns.

Music score for the fourth line of "Pickpocket Blues". The key signature changes to A major (no sharps or flats). The melody continues from the previous line, ending on G⁷. The lyrics are: "have a - ny shame,... 'long as some-one else would take the blame...". The music includes a measure of rests followed by eighth-note patterns.

Music score for the fifth line of "Pickpocket Blues". The key signature changes to E-flat major (one flat). The melody continues from the previous line, ending on G^{7sus4}. The lyrics are: "Now I can see it all come home to me. I'm". The music includes a measure of rests followed by eighth-note patterns.

G⁷ C F

sit - tin' in the jail - house now.—

I mean, I'm in the jail - house

C G⁷ Gdim G⁷

now. I — done stop— run - nin' a - round— with

D⁷ E^{b7} D⁷ G⁷ C⁶ N.C.

this one and these— good-look -in' browns.— A - ny - time you see me I was

C⁷ N.C. F N.C. F⁷ N.C. C C⁷

good-time bound,— with this one, that one, most all in town.—

F F[#]dim C/G A⁷ D⁷ G⁷ C

I'm in the jail - house now, I'm sit - tin' in— the jail - house now.—

Prelude To A Kiss

Words & Music by Duke Ellington, Irving Gordon & Irving Mills

Medium swing

D¹³ D⁹aug G⁹ G^{7(b9)} C⁹ Fmaj⁷ B¹³ B⁹aug E⁹ E^{7(b9)}

If you hear a song in blue, like a flower crying

A^{7(b9)} Dm Fadd⁹ G⁷aug C D¹³

for the dew, that was my heart sincere - nad - ing you;—

Dm⁷ G^{7(b9)}aug C⁶ / B^bmaj⁷ A⁷aug D¹³ D⁹aug G⁹ G^{7(b9)}

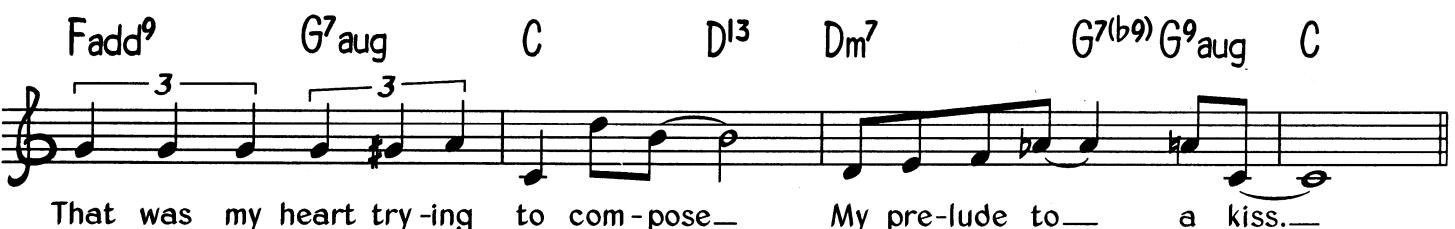
My pre-lude to a kiss. If you hear a

C⁹ Fmaj⁷ B¹³ B⁹aug E⁹ E^{7(b9)} A^{7(b9)} Dm



song that grows from my tender sensitive - mental woes,—

Fadd⁹ G⁷aug C D¹³ Dm⁷ G^{7(b9)} G⁹aug C



That was my heart trying to compose My pre-lude to a kiss.

E C[#]m⁷ F[#]m⁷ F[#]m^{7(b5)} B^{7(b9)} B⁹ E add⁹ C[#]m⁷

Tho' it's just a sim - ple me - lo - dy,
With no - thing fan - cy,

F[#]m⁷ B^{7(b9)} B⁷ E C[#]m⁷ F[#]m⁷ F[#]m^{7(b5)} B^{7(b9)} B⁹

no - thing much,
You could turn it to a sym - pho - ny;
A

E A^{7(b9)} D⁹ F^{6/9} F^{#6/9} G^{6/9} E^{9(b5)} A^{7(b9) aug} D¹³ D^{9 aug} G⁹ G^{7(b9)}

Schu - bert tune with a Gersh - win touch. Oh!
How my love song

C⁹ Fmaj⁷ B¹³ B^{9 aug} E⁹ E^{7(b9)} A^{7(b9)} Dm

gen - tly cries - For the ten - der - ness with - in your eyes!— My

Fadd⁹ G^{7 aug} C D¹³ Dm⁷ G^{7(b9)} G^{9 aug} C

love is a pre - lude that nev - er dies:—
A pre - lude to—
a kiss.—

Police Dog Blues

Words & Music by Arthur Phelps

Medium tempo

($\text{J} = \text{J} \text{ J}$)

D
mf

G⁷

D

D⁷

All my life— I've been a trav - lin' man.

The musical notation consists of a single staff in G major (two sharps) and common time. It starts with a D major chord (D, F#, A). The melody begins with eighth notes: a quarter note D, followed by an eighth note F# and a sixteenth note A, then another eighth note D. This pattern repeats. A G⁷ chord is indicated above the second measure. The melody continues with eighth notes, followed by a D major chord, and then a D⁷ chord. The lyrics "All my life— I've been a trav - lin' man." are written below the staff.

G⁹

D

All my life— I've been a trav - lin' man.

The musical notation continues on the same staff. It starts with an eighth note G, followed by an eighth note F# and a sixteenth note A. This pattern repeats. A G⁹ chord is indicated above the second measure. The melody continues with eighth notes, followed by a D major chord, and then a D⁷ chord. The lyrics "All my life— I've been a trav - lin' man." are written below the staff.

A⁷

G⁷

D

Stay-in' a - lone— and do - in' the best— I can.—

The musical notation continues on the same staff. It starts with an eighth note A, followed by an eighth note F# and a sixteenth note C. This pattern repeats. An A⁷ chord is indicated above the first measure. The melody continues with eighth notes, followed by a G⁷ chord, and then a D major chord. The lyrics "Stay-in' a - lone— and do - in' the best— I can.—" are written below the staff.

Verse 2

I shipped my trunk down to Tennessee. (Twice)
Hard to tell about a man like me.

Verse 3

I met a gal, I couldn't get her off my mind. (Twice)
she passed me up, said she didn't like my kind.

Verse 4

I'm scared to bother around her house at night. (Twice)
She got a police dog cravin' for a fight.

Verse 5

His name is Rambler, when he gets a chance, (Twice)
He leaves his mark on everybody's pants.

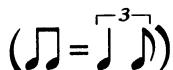
Verse 6

Guess I'll travel, I guess I'll let her be. (Twice)
Before she sticks her police dog on me.

Ramblin' On My Mind

Words & Music by Robert Johnson

Medium tempo



N.C. E⁷ A⁷ E⁷

mf

I got ram-blin', — I got ram-blin' on my mind. —

A⁷ E⁷

I got ram-blin' I got ram-blin' on my mind. Hate to

B⁷ A⁷ E⁷ A⁷ E⁷

leave my ba-by, but she treats me so un-kind. —

Verse 2

I got mean things, I got mean things all on my mind. (*Twice*)
Hate to leave you here, babe, but you treat me so unkind.

Verse 3

Runnin' down to the station, catch the first mail train I see. (*Twice*)
I got the blues about Miss So-and-so, and the child's got the blues about me.

Verse 4

I'm leaving this morning with my arms fold up and cryin'. (*Twice*)
I hate to leave my baby, but she treats me so unkind.

Quiet Nights Of Quiet Stars (Corcovado)

English Words by Gene Lees ★ Music & Original Words by Antonio Carlos Jobim

Bossa nova

D⁹ mp A^bdim⁷

Qui - et nights of qui - et stars,
qui - et chords from my — gui - tar

Gm⁷ G^b7 Fdim F6/9

Float - ing on the si - lence that_ sur - rounds— us.

Fm⁷ Em⁷ A⁷aug

Qui - et thoughts and qui - et dreams,— qui - et walks by qui - et streams,

D⁹ Dm⁷ A^bdim

And a win - dow look - ing on— the moun - tains and the sea.— How love - ly!

D⁹

A^b dim

This is where I want to be;
here, with you so close to me, until...

Gm⁷

3

G^b7

Fdim

F6/9

the final flick-er of life's em - - ber.

Fm⁷

B^{b7(b5)}

E^m7

A^m7

I, who was lost and lone - ly,
be-liev-ing life was on - ly

Dm⁷

G^{7(b9)}

E^{m7(b5)}

A^{7 aug}

A bit-ter tra-gic joke, have found with you

Dm⁷

G^{II}

C⁶

The mean-ing of ex - ist-ence, oh my love.

Recado Bossa Nova (The Gift)

Words & Music by Djalma Ferreira & Luiz Antonio

Bossa nova

Sheet music for the first section of "Recado Bossa Nova". The key signature is B-flat major (two flats). The time signature is 4/4. The melody starts with a Dm chord, indicated by a stylized dollar sign (\$) symbol above the staff. The dynamic is marked 'mp' (mezzo-forte). The melody consists of eighth and sixteenth note patterns. The first measure ends with a Dm chord. The second measure begins with a D7 chord, indicated by a 'D7' above the staff. The third measure begins with a Gm7 chord, indicated by a 'Gm7' above the staff.

Continuation of the musical score. The melody continues with eighth and sixteenth note patterns. The first measure begins with a D7 chord, indicated by a 'D7' above the staff. The second measure begins with a Gm7 chord, indicated by a 'Gm7' above the staff.

Continuation of the musical score. The melody continues with eighth and sixteenth note patterns. The first measure begins with an Em7(b5) chord, indicated by an 'Em7(b5)' above the staff. The second measure begins with an Eb13 chord, indicated by an 'Eb13' above the staff. The third measure begins with a Dm chord, indicated by a 'Dm' above the staff. The fourth measure begins with a 'To Coda' instruction, indicated by a circled 'O' symbol above the staff.

Continuation of the musical score. The melody continues with eighth and sixteenth note patterns. The first measure begins with an E7 chord, indicated by an 'E7' above the staff. The second measure begins with an A7(b9) chord, indicated by an 'A7(b9)' above the staff.

Continuation of the musical score. The melody continues with eighth and sixteenth note patterns. The first measure begins with a Cm7 chord, indicated by a 'Cm7' above the staff. The second measure begins with an A7 chord, indicated by an 'A7' above the staff. The third measure begins with a Dm chord, indicated by a 'Dm' above the staff.

Am^{7(b5)} **D⁷**

Bm^{7(b5)} **E⁷** **Am** **A⁷** **D. S al Coda**

0 CODA

Cm⁷ **A⁷** **Cm⁷**

A⁷ rit. **Dm** **Em^{7(b5)}** **F⁶** / **Gm⁶ A^{7sus4} Dm^{9(maj7)}**

Richlands Woman Blues

Words & Music by Mississippi John Hurt

Medium tempo

N.C. F C

Gim - me red lip - stick and a bright pur-ple rouge.

G C

a shin-gle - bob hair - cut- and a shot of good booze.

F C

Hur - ry down,— sweet dad - dy,— come blow-in' your horn.

G C

If you come too late, sweet ma-ma will be gone.

Verse 2

Come along young man, everything settin' right;
My husbands goin' away till next Saturday night.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 3

Now I'm raring to go, got red shoes on my feet,
My mind is sittin' right for a Tin Lizzie seat.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 4

The red rooster said, "Cockle-doodle-do-do."
The Richlands' woman said, "Any dude will do."
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 5

With rosy red garters, pink hose on my feet,
Turkey red bloomer, with a rumble seat.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 6

Every Sunday mornin', church people watch me go,
My wings sprouted out, and the preacher told me so.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Verse 7

Dress skirt cut high, then they cut low;
Don't think I'm a sport, keep on watchin' me go.
Hurry down, sweet daddy, come blowin' your horn;
If you come too late, sweet mama will be gone.

Roberta

Words & Music by Huddie Ledbetter
Arranged & Adapted by John A. Lomax & Alan Lomax

Medium tempo



D⁷

mf

G

Run here, Ro - ber - ta, sit down on my knee.

G⁷

C⁷

G

Run here, Ro - ber - ta, sit down on my knee.

D⁷

C⁷

G

Got some-thing to tell you, and that's been wor - ryin' me.

Verse 2

I went down to the river, I sat down on the ground. (Twice)
I'm gonna stay right here, Lord, till Roberta comes down.

Verse 3

Oh, Roberta, tell me how long, how long? (Twice)
I'm gonna wait for you baby, I've gotta see you since you been gone.

Verse 4

Well, way up the river, just as far as I could see. (Twice)
Lord, I thought I'd find my old time used to be.

Verse 5

She was a brown skin woman, she had black wavy hair. (Twice)
And I can't subscribe her, anymore, anywhere.

Verse 6

I'm going to the station and talk to the chief of police. (Twice)
Roberta done quit me, I can't see no peace.

Rockin' Chair

Words & Music by Hoagy Carmichael

Medium slow

E^b E^b maj⁷ Bm⁷ E^b⁹ A^b maj⁷ D^b⁹
 Old rock-in' chair's got me,— cane by my side;

 Gm⁷ C⁷ aug C⁷ F⁷ F^{7(b5)}/B B^{b7} sus⁴ B^{b7}
 Fetch me that gin, son, 'fore I tan your hide.

 E^b⁶ Cm⁷ Am^{7(b5)} D⁷ Gm
 Can't get from this ca-bin,— goin' no - where;

 Cm^{7(b5)} F⁷ E^b/B^b G^b dim B^{b7}/F E^b E^{b7}
 Just sit me here grab-bin' at the flies 'round this rock-in' chair.

 A^b⁹ E^b maj⁷
 My dear old Aunt Har-ri-et, in hea-ven she be;

 Am^{7(b5)} D⁷ Gm⁷ Cm⁷ F⁹ sus⁴ F⁹ Fm⁷ B^{b7}
 send me sweet cha-ri-ot— for the end of these trouble I see.

 E^b E^b maj⁷ B^b m⁷ E^b⁹ A^b maj⁷ D^b⁹
 Old rock-in' chair gits it,— judg-ment day is here.

 Gm⁷ C⁷ Fm⁷ Emaj⁷ E^b Fm⁷ B^{b7} E^b A^b⁹ E^b
 chained to my rock-in' chair. 1. 2.

San Francisco Bay Blues

Words & Music by Jesse Fuller

Medium fast

N.C. C F

mf

I got the blues for my ba - by, left me by the San Fran-cis - co

C C7 F C

bay; O - cean lin - er took her so far a - way.

C7 F F^{#dim}

— Did - n't mean to treat her so bad, she was the

C/G A7 D7

best gal I ev-er had; Said good - bye, made me cry,

G7 C

I wan-na lay down and die. I ain't got a nick-el and I

F C C7 F

ain't got a lous - y dime; If she ev - er comes back, I

E⁷

F

think I'm gon-na loose my mind. If she ev-er comes back to

F^{#dim}

C/G

A⁷

stay, It - 'll be an - oth - er brand new day,

D⁷G⁷

C

Walk-in' with my ba-by down by the San Fran-cis-co bay.

Verse 2

Sitting down by my back door, wondering which way to go;
 Woman I'm so crazy about, she don't love me no more.
 Think I'll take me a freight train, 'cos I'm feeling blue;
 Ride all the way till the end of the line, thinking only of you.

Verse 3

Meanwhile, in another city, just about to go insane,
 Sound like I heard my baby, the way she used to call my name.
 If she ever come back to stay, it'll be another brand new day,
 Walking with my baby down by the San Francisco Bay.

Salty Dog

Traditional

Medium fast



(F) D⁷ G⁷

Why don't you let me be— your sal - ty dog?— Don't want to be your
man at all... Salty dog, ma - ma's lit - tle salty dog.— Just like

C⁷ F B^{b7} F

D⁷ G⁷

hun - tin' for a nee - dle in a bale of sand,— Tryin' to find a wo - man has - n't
C⁷ F

got no man... Salty dog,— you salty dog.— Why don't you

D⁷ G⁷

let me be your sal - ty dog?— Don't want to be your man at all...
C⁷ F B^{b7} F

Sal - ty dog,— ma - ma's lit - tle sal - ty dog.

Verse 2

Little fish, big fish, swimming in the water.
Come on back here, man, and give me my quarter.
Salty dog, you salty dog.

Chorus

Verse 3

God made the women and he made her mighty funny.
Kiss 'em on the mouth, just as sweet as any honey.
Salty dog, you salty dog.

Chorus

See See Rider

Words & Music by Gertrude 'Ma' Rainey

Medium slow



C *mp* Cdim C Cdim C Cdim

I'm so un-hap-py, I feel so blue; I al - ways— feel so

C G⁷aug C Cdim C Am⁷ D⁷

sad. I made a mis-take right from the start, Tho' it seems so hard to
part.— A-bout this let-ter

G⁷ C Cdim C D⁷

that I will write, I hope he will re-mem-ber
rit.

G Am A[#]dim G/B G⁷ C

when he re - ceives it. See see ri - der, see what— you have done,—

C⁷ F Fm C F/A C/G F⁶

— Lawd, Lawd, Lawd. Made me love you, now your own girl come.

C/E Dm⁷ C Am⁷ D⁹ G⁷

You made— me love you, now your real girl come.—

1. C C/B^b Adim Fm/A^b C/G F[#]dim G⁷

2. C C/B^b Adim Fm/A^b C/G G^{II} C N.C.

Serenade In Blue

Words by Mack Gordon ★ Music by Harry Warren

Medium slow



E^b mf

$C^7(b9/b5)$ F^9 B^9 $B^{b7} \text{ aug}$

When I hear that se-re-na-de in blue, _____ I'm some-where in an-oth-er world_ a -

$E^b \text{ maj}^7/G$ $G^b m^6$ Fm^7

D^{b9} 3 G^7/D $C^7(b9)$ 3

- lone with you, Shar - ing all the joys we used to know_ Ma - ny moons_-

F^7 / $A^b m^6/C^b$ B^{b13} $E^b 6$ / Fm^7 B^{b9} E^b

— a - go. Once a - gain your face comes back to me,

$C^7(b9/b5)$ F^9 B^9 $B^{b7} \text{ aug}$ $E^b \text{ maj}^7/G$ $G^b m^6$

Just like the theme of some for - got - ten me - lo-dy

Fm^7 D^{b9} 3 G^7/D $C^7(b9)$ 3 F^7 / $A^b m^6/C^b$ B^{b13} $E^b 6$ $E^b 7$

In the al - bum of my me - mo - ry;— Se - re - na-de_ in blue. It

A^b6

3

A^b

3

seems like on - ly yes - ter - day, — A small ca - fē, a crowd-ed floor, — And

A^b6

3

G^b

3

as we danced the night a - way — I heard you say "For - ev - er more". — And

F⁷

G^m7

3

G^{#dim}

F^{7/A}

then the song be - came a sigh, — For - ev - er more be came good - bye, But

B^{b7}

F^{m7}

B^{b7sus4} *B^{b13(b9)}* *E^b*

you re - mained in my heart.. So tell me, dar - ling, is there still a spark;—

C^{7(b9/b5)}

F⁹

B⁹

B^{b7aug}

E^{bmaj7/G}

G^bm⁶

Or on - ly lone - ly ash - es of the flame we knew?

F^{m7}

F^{m/E^b}

3

G^{7/D} *D^{b9(b5)}* *C⁷*

3

F⁹ *E^{7(#9)}* *E^{b6}*

Should I go on whist - ling, in the dark, — Se - re - nade in blue?

Seven Eleven

By Carpenter & Williams

Medium swing



F⁶

Musical score for the first line of 'Seven Eleven'. The key signature is one flat (B-flat). The time signature is common time (C). The tempo is Medium swing. The first measure starts with a half note (F) followed by a sixteenth-note pattern (F6). The second measure continues the sixteenth-note pattern. The third measure starts with a half note (F) followed by a sixteenth-note pattern.

F⁹

B^{b9}

Musical score for the second line of 'Seven Eleven'. The key signature changes to no sharps or flats. The time signature is common time (C). The first measure starts with a half note (F) followed by a sixteenth-note pattern (F9). The second measure starts with a half note (F) followed by a sixteenth-note pattern. The third measure starts with a half note (Bb) followed by a sixteenth-note pattern.

F⁶

Musical score for the third line of 'Seven Eleven'. The key signature changes to one sharp (G). The time signature is common time (C). The first measure starts with a half note (F) followed by a sixteenth-note pattern (F6). The second measure starts with a half note (F) followed by a sixteenth-note pattern.

Gm⁹

C¹³

F⁶

C⁷

Musical score for the fourth line of 'Seven Eleven'. The key signature changes to one sharp (G). The time signature is common time (C). The first measure starts with a half note (F) followed by a sixteenth-note pattern (Gm9). The second measure starts with a half note (F) followed by a sixteenth-note pattern (C13). The third measure starts with a half note (F) followed by a sixteenth-note pattern (F6). The fourth measure starts with a half note (F) followed by a sixteenth-note pattern.

F⁶

Musical score for the fifth line of 'Seven Eleven'. The key signature changes to one sharp (G). The time signature is common time (C). The first measure starts with a half note (F) followed by a sixteenth-note pattern (F6). The second measure starts with a half note (F) followed by a sixteenth-note pattern. The dynamic is forte (f).

F^{9(b5)}

B^{b9}

Musical score for the sixth line of 'Seven Eleven'. The key signature changes to one sharp (G). The time signature is common time (C). The first measure starts with a half note (F) followed by a sixteenth-note pattern (F9(b5)). The second measure starts with a half note (F) followed by a sixteenth-note pattern. The third measure starts with a half note (Bb) followed by a sixteenth-note pattern.

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F⁶ Am⁷ A^bm⁷

Gm⁹ C⁹ F⁶ C⁷

F⁶ F

f

F⁹ B^{b7}

F Gm⁹

C⁹ F C^{7(b5)} Fmaj⁷ Gm⁷ Fmaj⁹

ff



Willie Dixon

Seventh Son (Original Version)

Words & Music by Willie Dixon

Medium tempo

N.C. D⁷ N.C.

D⁷ N.C. D⁷ G⁷

AII G⁷ D⁷

Verse 2
Now I can tell your future, before it comes to pass.
I can do things for you, make your heart feel glad.
I can look in the skies, and predict the rain.
I can tell when a woman's got another man.
I'm the one, etc.

Verse 3
I can hold you close and squeeze you tight.
I can make you grab for me, both day and night.
I can heal the sick, I can raise the dead.
I can make you, little girl, talk out of your head.
I'm the one, etc.

Verse 4
I can talk these words, and sound so sweet,
And make your lovin' heart even skip a beat.
I can take you, baby, hold you in my arms,
And make the flesh quiver lovely forms.
I'm the one, etc.

Seventh Son

(Version 2)

Medium tempo

Words & Music by Willie Dixon

The musical score consists of eight staves of music. The first staff starts with a C7 chord and 'mf' dynamic, followed by a 4/4 time signature. The lyrics are: "1. Ev - 'ry - bo - dy's talk - in' bout the sev - enth son. In the". The second staff begins with an F7 chord, followed by a 2/4 time signature. The lyrics are: "whole wide world there's on - ly one. I'm the one; Yes, I'm the". The third staff continues with an F7 chord, followed by a 2/4 time signature. The lyrics are: "one. I'm the one, I'm the one;— the one they call the sev - enth". The fourth staff begins with a C7 chord, followed by a 2/4 time signature. The lyrics are: "son. 2. I can tell your fu-ture, it will come to pass; I can". The fifth staff starts with a G7 chord, followed by a 2/4 time signature. The lyrics are: "do things for you, make your heart tell glad;— Look in the sky, pre-dict— the rain; I can". The sixth staff begins with an F7 chord, followed by a 2/4 time signature. The lyrics are: "N.C. tell when a wo-man's got a-noth-er man. I'm the one; Yes, I'm the one. I'm the". The seventh staff starts with a G7 chord, followed by a 2/4 time signature. The lyrics are: "one, I'm the one;— the one they call the sev - enth son.". The eighth staff begins with a B^{b7} chord, followed by a 2/4 time signature. The lyrics are: "3. I can". Chords are indicated above the staff, and dynamics like 'mf' and 'N.C.' are also present.

Verse 3

I can talk these words that will sound so sweet
They will even make your little heart skip a beat;
I can heal the sick and raise the dead;
I can make little girls talk out their head.
I'm the one, etc.

Shake That Thing

Traditional

Medium fast

($\text{D} = \text{D} \text{ D}$) C^7

Now, the old folks like it, and the young folks too.— The

old folks tell the young— folks how to do.— You gon - na

F^7 C^7

shake that thing,— aw, shake that thing.— I'm get-tin'

G^7 F^7 C^7 F^7 C^7

sick and tired— of tell-in' you to shake— that thing.—

Verse 2

Now, it ain't no Johnson, ain't no chicken wings.
All you do is to shake that thing.
Why don't you shake that thing, shake that thing?
I'm getting sick and tired of telling you to shake that thing.

Verse 3

I was walking downtown and stumbled and fell.
My mouth jumped open like a front wheel well.
Why don't you shake that thing, shake that thing?
I'm getting sick and tired of telling you to shake that thing.

Shake Your Money Maker

Words & Music by Elmore James

Fast

BII
mf
E7

Well, I got a gal, she lives up on the hill. —

A7
E7

Well, I got a gal, she lives up on the hill. —

B7
A7
E7

Some-times she won't, — some-times I think she will. —

Chorus

You've got to shake your mon - ey - ma - ker, — shake your mon - ey - ma -

A7
E7

- ker, — Shake your mon - ey - ma - ker, — shake your mon - ey - ma -

B7
A7
E7
2

- ker, — Shake your mon - ey - ma - ker. —

Verse 2

Love you, baby, tell you the reason why. (Twice)
Every time you leave me, I want to lay down and die.
Chorus

Verse 3

I got a baby, she lives up on the hill. (Twice)
Says she gonna love me, but I don't think she will.
Chorus

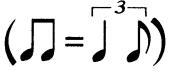
Verse 4

I got a gal and she just won't be true. (Twice)
She got to the place, won't do a thing I tell her to.
Chorus

She Ain't Nothing But Trouble

Words & Music by Arthur Crudup

Medium tempo

( = )

mf G⁷



I don't want my ba-baby, Lord, fool-in' a-round on me.

C⁷

G⁷



I don't want my ba-baby Lord, fool-in' a-round on me.

D⁷

C⁷

G



She ain't nothin' but trouble, wher-ev-er she may be.

Verse 2

Darlin', you ain't nothin' in the world but trouble; I love you just the same. (Twice)
I don't want my baby talkin' to another man.

Verse 3

Take me, darlin', hold me in your arms.
Love me, baby, love me all night long.
You ain't nothin' in the world but trouble, wherever she may be.

Verse 4

Now when the sun starts risin', Lord, I'm wringin' my hands and cryin'. (Twice)
I love you, baby, I just can't get you off my mind.

Singing The Blues

Words & Music by Melvin Endsley

Medium tempo

F

B^b

A musical score for a blues song. The key signature has one sharp (F#). The time signature starts at 4/4. The melody is on a single line. The lyrics are: "Well I never felt more like sing-ing the blues_ 'cos I never felt more like cry-in' all night_ 'cos". The first two lines are on a single line, followed by a double bar line with repeat dots. The last two lines continue on the same line. The notes are mostly eighth notes, with some sixteenth notes and quarter notes.

F

67

B^b

I nev - er thought_ that I'd ev - er lose_ your love, dear,
ev - 'ry - thing's wrong_ and no-thing ain't right_ with - out you.

C7

1

F B^b

F

C7

why do you do me this
You got me sing - ing the

way? -

Well

2

F

F7

B^b

F

B^b F B^b

dream is gone I thought was mine. There's no - thing left for

F G⁹ C⁷

me to do but cry ov - er you. Well, I

F B^b F

nev - er felt more like run - ning a - way but why should I go 'cos

C⁷ B^b C⁷

I could - n't stay with - out you, You got me sing - ing the

1. 2.

F B ^b F C ⁷	: F B ^b F
blues. Well, I blues.	blues.

blues. Well, I blues.

Silver City Bound

Words & Music by Huddie Ledbetter
Arranged & Adapted by Alan Lomax

Medium tempo



Chorus

N.C.

mf

D

Sil - ver Ci - ty bound, I'm Sil - ver Ci - ty bound,

D⁷

G⁷

D

Well, I tell my ba - by I'm Sil - ver Ci - ty bound.

A⁷

D

Hey, - blind Lem - on gon-na ride on down.

Verse

B⁷

E⁷

A⁷

Catch me by the hand,

aw, ba - by.-

Blind

Lem - on was a blind - man.

Catch me by the hand,

aw,

ba - by.-

Blind Lem - on was a blind

man._____

Verse 2

Catch me by the hand, aw, baby,
Blind Lemon was a blind man. He'd holler: (Twice)
Chorus

Verse 3

Catch me by the hand, aw, baby,
And lead me all throughout the land. (Twice)
Chorus

Smoke Gets In Your Eyes

Music by Jerome Kern ★ Words by Otto Harbach

Slow

E^b Cm⁷

Fm⁷ B^{b7}

E^b E^baug A^b E^bdim

They asked me how I knew my true love was true. _____ I, of course, re -

E^bmaj⁷ Cm⁷

Fm⁷ B^{b7}

E^b Edim Fm⁷ B^{b7(b9)}

- plied, "Some-thing here in - side can-not be de - nied." _____

E^b Cm⁷

Fm⁷ B^{b7}

E^b E^baug A^b E^bdim

They said some-day you'll find all who love are blind. _____ When your heart's on

E^bmaj⁷ Cm⁷

Fm⁷ B^{b7}

E^b A^{b9} E^b E^b/D^b

fire, you must re - al - ize smoke gets in your eyes. _____

B

F^{#7} F[#]dim F^{#7}

So I chaffed - them and I gai-ly laughed to think they could doubt my love.

B

A^bm⁷ B^{b7}

E^b Edim Fm⁷ B^{b7(b9)}

Yet to-day - my love has flown a-way. - I am with-out my love.

E^b Cm⁷

Fm⁷ B^{b7}

E^b E^baug A^b E^bdim

Now laugh-ing friends de - ride tears I can - not hide. _____ So I smile and

E^bmaj⁷ Cm⁷

Fm⁷ B^{b7}

E^b D^{b9} E^b

say, "When a love-ly flame dies, smoke gets in your eyes." _____

So Blue

Music by Helen Crawford & Ray Henderson ★ Words by Lew Brown & Buddy De Sylva

Medium jazz waltz

mp

C E⁷ A⁷

I knew I'd miss your smile, And miss your kiss - es for a while, But nev - er knew that I'd be oh, so blue.

Dm Fm⁶ C A^{b7} G⁷ C 1. G⁷aug

- lights, But nev - er knew that I'd be oh, so blue.

2. C⁷ F⁶ Fm⁶ Cmaj⁷

Both sleep - ing, And wak - ing, My poor heart - is ach - ing; You know dear, It's break - ing, for you.

D⁷ C⁶ Em^{7(b5)} A⁷ Dm^{7(b5)}

ach - ing; You know dear, It's break - ing, for you.

G⁷ G⁷aug C E⁷ A⁷

I'll be in hea - ven when I hold you in my arms a - gain.

Dm Fm⁶ C A^{b7} G⁷ C / Fm C

- gain, But, un - til then, I'll just be oh, so blue.

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Solitude

Medium slow

Words by Eddie de Lange & Irving Mills ★ Music by Duke Ellington

($\text{J} \cdot \text{J} = \text{J}^3 \text{ J}$)

N.C. $E^b\text{maj}^7$ Cm^7 Fm^7 Fm^9

In my so - li - tude _____ you haunt me with

A^b/B^b Gm/B^b Fm^7/B^b $B^{b7(b9)}$ 1. $E^b\text{maj}^7$ Fm^9 $B^{b7}\text{aug}$

re - ver - ries _____ of that nev - er die. In my

2. $E^b\text{maj}^7$ E^b^9 A^{b6} Fm^7 $F^{\#}\text{dim}$

I sit in my chair,— I'm filled with de - spair;— there's

E^b/G B^{b9} E^b^9 A^{b6} Fm^7

no - one could be— so sad.— With gloom ev -'ry - where,— I

$F^{\#}\text{dim}$ E^b/G E^b^6 $E^b\text{dim}$ B^{b9} $B^{b7}\text{aug}$

sit and I stare;— I know that I'll soon— go mad.— In my

$E^b\text{maj}^7$ Cm^7 Fm^7 Fm^9

so - li - tude _____ I'm pray - - ing; dear

A^b/B^b Gm/B^b Fm^7/B^b $B^{b7(b9)}$ $E^b\text{maj}^7$

Lord a - bove, send back my love.

Someday

Words & Music by Arthur Crudup

Medium tempo

($\text{D} = \text{D}^3$)

mf G⁷

Some - day, ba - by, — some, — some old lone - some

C⁹

day, Some-day, ba - by, — some, — some old lone - some

G D⁷

day, — You know I won't be wor - ried and

C⁹ G

treat - ed this - a way.

Verse 2

When I go in my room, I fall down on my knees and pray, (Twice)
That I have someone to love me, and I wish that you were there.

Verse 3

I have found somebody, some woman that really cares for me. (Twice)
I mean I found a woman who wants to be my honey bee.

Someone To Watch Over Me

Music & Lyrics by George Gershwin & Ira Gershwin

Slow

Musical score for the first section of the song. The key signature is C major (no sharps or flats). The tempo is slow. The melody starts on C (mp) and moves through C⁷, F, Fdim, C/E, and E^bdim. The vocal line consists of eighth and sixteenth notes.

Continuation of the musical score. The vocal line continues through G⁷/D, C[#]dim, Dm, A⁷/E, Dm/F, F[#]m^{7(b5)}, F/G, G⁷, C, E⁷aug, Fmaj⁷, and G⁷. The vocal line includes eighth and sixteenth notes, with a melodic line underneath.

Continuation of the musical score. The vocal line starts with C, C⁷, F, G^{II}, C, C⁷, and F. A bracket labeled '3' covers the section from the third measure of the vocal line to the end of the vocal line. The vocal line includes eighth and sixteenth notes, with a melodic line underneath.

Continuation of the musical score. The vocal line continues through Fm, C/E, B⁷/D[#], and E/D. The vocal line includes eighth and sixteenth notes, with a melodic line underneath.

Continuation of the musical score. The vocal line starts with A⁷/C[#], A⁹, D⁹, G⁷, C, C⁷, and F. The vocal line includes eighth and sixteenth notes, with a melodic line underneath.

Continuation of the musical score. The vocal line continues through C/E, E^bdim, G⁷/D, C[#]dim, Dm, A⁷/E, Dm/F, F[#]m^{7(b5)}, F/G, and G⁷. The vocal line includes eighth and sixteenth notes, with a melodic line underneath.

Final section of the musical score. It starts with a bracket labeled '1.' over the first two measures (C, C⁷, F, G^{II}, C, C⁷). It then transitions to a bracket labeled '2.' over the next two measures (C, C⁷, F, Fm⁶, C). The vocal line includes eighth and sixteenth notes, with a melodic line underneath.

Sometimes I Feel Like A Motherless Child

Traditional

Slowly

Em
mp

Some-times I feel like a moth-er-less child. Some-times I feel like a

Em

moth-er-less child. Some-times I feel like a moth-er-less child, A

C⁹

Em

Am⁶

Em

C⁹

B^{7sus4}

B⁷

Em

long way from home; A long way from home.

Am⁶

Em

C⁹

Em

True be - liev - er, I'm a moth - er - less child A long way from home.

Am⁶

Em

rit.

C⁹

B^{7sus4}

B⁷

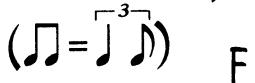
Em

home; A long way from home.

Sorrowful Blues

Words & Music by Bessie Smith

Medium tempo



F

If you catch me steal - in', I don't mean no

F⁷

B^{b7}

harm. If you catch me steal - in'. I don't mean no

F

C⁷

harm. It's a mark in my fam - 'ly and it

F

must be car - ry - in' on.

Verse 2

I got nineteen men and I won't want no mo'. (Twice)
If I had one more, I'd let that nineteen go.

Verse 3

It's hard to love another woman's man. (Twice)
Can't catch him when you want him, you got to catch him when you can.

Verse 4

Have you ever seen a preacher throw a sweet potato pie? (Twice)
Just step in my backyard and taste a piece of mine.

Spoonful

Words & Music by Willie Dixon

Medium tempo



E⁷vamp

Verse 2

It could be a spoonful of coffee, it could be a spoonful of tea;
But a little spoon of your precious love is good enough for me.

Men lies about that spoonful,
Some of them dies about that spoonful,
Some of them cries about that spoonful.
But everybody fight about that spoonful;
That spoon, that spoon, that spoonful.

Verse 3

It could be a spoonful of water, saved from the desert sand;
But one spoon of luck from my little forty five save me from another man.

Sporting Life Blues

Traditional

Medium slow

The musical score consists of three staves of music in 4/4 time with a key signature of one sharp. The first staff starts with N.C. (No Clef) and mp (mezzo-forte). Chords shown are G and G⁹. The lyrics are: "I'm get - tin' tired _____ of hang - ing 'round, _____ Get a". The second staff starts with C⁷, followed by a measure with a 3 over a bracket, Cm, G, and E⁷. The lyrics are: "job and _____ set - tle down. _____ This old _____ night life, _____ this old". The third staff starts with A⁷, followed by a measure with a 3 over a bracket, D⁷, G, C⁷, and G. The lyrics are: "sport - in' life, _____ is kill - ing me. _____". Measure numbers 3 and 5 are indicated above the staff.

Verse 2

I got a letter from my home;
Most of my friends are dead and gone.
This old night life, this old sportin' life,
Is killing me.

Verse 2

There ain't but one thing that I've done wrong;
Lived this sportin' life too long.
This old night life, this sportin' life,
Is killing me.

Verse 3

I've been a liar, and a cheater too;
Spent all of my money and my booze on you.
This old night life, this old sportin' life,
Is killing me.

Verse 4

I'm getting tired of running around;
I think I'll marry and settle down.
This old night life, this old sportin' life,
Is killing me.

Squeeze Me

Words & Music by Clarence Williams & Thomas 'Fats' Waller

Medium slow

(. . . = J J) G⁷ C⁷ F⁶
mf
Ba - by you've been dog - gone sweet to me, — Ba - by

G⁷ C⁷ F⁶ Fdim F⁷ B[♭] A⁷ Bm⁷ Cdim A⁷/C[♯]
you're the on - ly one I see. — You know I need but you, — 'cos

Dm Bdim C G⁷ Gm⁷ C⁷
you're my gal; — You love me like — no one can. Some - thing

Dm⁷ G⁷ C Gm/B[♭] A⁷ / Dm⁷ G⁷
'bout you I can't re - sist, — When you kiss me, mom-ma, I stay kissed.

C Cdim C⁷ F E[♭]7 D⁷ G⁷ C⁷ F⁶ E[♭]maj⁷ D⁷
— Oh, ba - by, squeeze me and squeeze me a - gain; — Oh, hon - ey,

G⁷ C⁷ F⁶ E⁷ F⁶ E^{b7} D⁷ G⁹ C¹³
 don't stop, till I tell you when.
 Now, ba - by, squeeze me and kiss me some

F_m D_{m7(b5)} C/G G⁷ G_{m7/C} C⁷ F E^{b7} D⁷
 more, Just like you did be - fore.
 Your ba - by

G⁷ C⁷ F⁶ E^bmaj⁷ D⁷ G⁷ C⁷
 cu-pid is stand-ing close by,
 Oh, mom-ma don't let your sweet ba - by

F⁹ F⁷ Bdim B^bdim Adim A^bdim Gdim F[#]dim Fdim Edim E^bdim Ddim
 cry. Just pick me up— on your knee,— I

1. 2.
 G⁷ D⁷ G_{m7(b5)} G⁷ C⁷ G^{b7(#9)} F⁶ E^{b7} D⁷ C⁷ G^{b7(#9)} F⁶
 feel so good-y good - y when_ you kiss me.. Oh, mom-ma, you kiss me..

St. James Infirmary

Words & Music by Joe Primrose

Slow

I went down— to St. James'— In - firm - 'ry,— To see my ba - by there.

She was ly - in'— on a long— wood-en ta - ble;— So

cold, so still,— so bare. Good luck, God speed_ and_ bless her,— Where

ev - er she— may— be. She could search this whole wide world

ov - er,— She'd ne - ver find— a bet - ter man— than me.

St. Louis Blues

Words & Music by W. C. Handy

Medium tempo



G⁷ C⁷ G G⁷

mf

I hate to see— the ev'-nin' sun go down,—

C C⁷ G

Hate to see— the ev'-nin' sun go down,—

D⁷ G D⁷

'Cos my ba - by— he done left this town.—

G⁷ C⁷ G G⁷

Feel in' to - mor - row like— I feel to - day,—

C C⁷ G

Feel to - mor - row like— I feel to - day,—

D⁷ G

I'll pack my trunk— make my get - a - way.— St. Lou-is

Gm C[#]dim D⁷

wo - man, with her dia - mond rings, Pulls that

Gm D⁷

man 'round by her a - pron strings. 'Twant for

Gm C[#]dim D⁷

pow - der, and for store bought hair, The

Gm A⁷ D⁷

man I love would not gone no - where, no - where. Got the

G G⁶ G G⁶ G G⁶ G G⁶ G G⁷

St. Lou-is blues, just as blue as I can be. That

C C⁷ G

man got a heart like a rock cast in the sea, Or

A^{m7} D⁷ G C⁷ G

else he would -n't have gone so far from me.

(See over for block lyrics)

Verse 2

Been to the Gypsy to get my fortune told;
To the Gypsy, to get my fortune told.
'Cos I'm most wild about my jelly roll.

Gypsy done told me: "Don't you wear no black."
Yes she done told me: "Don't you wear no black;
Go to St. Louis, you can win him back."

Help me to Cairo, make St. Louis by myself;
Gone to Cairo, find my old friend Jeff.
Goin' to pin myself close to his side;
If I flag his train, I sure can ride.

I love that man like a schoolboy loves his pie;
Like a Kentucky colonel loves his mint and rye.
I'll love my baby till the day I die.

Verse 3

You ought to see that stovepipe brown of mine;
Like he owns the diamond Joseph line.
He'd make a cross-eyed old man go stone blind.

Blacker than midnight, teeth like flags of truce;
Blackest man in the whole St. Louis.
Blacker the berry, sweeter is the juice.

About a crap game, he knows a powerful lot;
But when work time comes, he's on the dot.
Goin' to ask him for a cold ten spot;
What it takes to get it, he's certainly got.

A black-headed gal make a freight train jump the track;
Said a black-headed gal make a freight train jump the track.
But a red-headed woman makes a preacher ball the jack.

Stars Fell On Alabama

Medium slow

Words by Mitchell Parish ★ Music by Frank Perkins



C

A⁷

D⁹

G⁹

C



We lived our lit - tle dra - ma, we kissed in held a field of
I can't for - get the glam - our, your eyes held a ten - der

Em

E^bdim

Dm⁷

D⁹

G¹³

Em

E^b⁷

Dm⁷

G⁷

white,
light,

And stars fell on Al - a - ba - ma last night.

2.

D⁹

G¹³

C

F⁷

C

Dm⁷

G⁷

- ba - ma

last

night.

I nev - er planned in my im - a - gi -

Em⁷

E^bdim

Dm⁷

G⁷

C

C[#]dim

- na - tion

a

sit - u

-

a

-

tion

so heav - en

-

ly

A

fair - y

Dm⁷

G⁷

Am

Am⁷

F[#]m⁷

B⁷

- land where no one else could en - ter, and in the cen - tre just you and

E

Dm⁷

G⁷

C

A⁷

D⁹

G⁹

C

me, dear.

My

heart beat like

a ham - mer,

my

arms

wound a-round you

Em

E^bdim

Dm⁷

D⁹

G¹³

C

F⁷

C

tight,

And

stars

fell on Al - a - ba - ma

last

night.

Stella By Starlight

Music by Victor Young ★ Words by Ned Washington

Medium slow

mp

C[#]dim

The song a rob - in sings

D⁷aug **Dm⁹** **G^{7(b9)}** **C**

— Through years of end - less Springs;

F⁹ **G** **E^{m6}** **B^m**

The mur - mur of a brook at ev - en - tide

G^{m6/B^b} **D/A** **C[#]dim** **F^{#m7(b5)}**

— That rip - ples by a nook where two lov - ers hide;

B⁷ **E^{7aug}** **Am**

— A great sym - pho - nic theme:

C^{m(maj7)} **B^{m7}**

— That's Stel - la by star - light, and not a dream.

B^bdim **F⁶**

— My heart and I a - gree,

E⁷ **A^{m7(b5)}** **D^{7(b9)}** **G**

— she's ev - 'ry - thing on earth to me.

Dm⁷G⁷C⁷ N.C.

lov - in' man's— sweet as he can be,— But the dog - gone fool turned—
love my cof - -fee, I love my tea,— But the dog - gone cream turned—

C

so - ur on me.— } I'm so un - hap - py, I feel so bad,— I could
so - ur on me.— }

Gm⁷C⁷F A⁷ DmF⁶F[#]dim

lay me down and die. You can say what you choose,— But I'm

C E⁷ A⁷D⁷G⁷C E⁷ A⁷

all con - fused; I've got the sweet, sweet su - gar blues, more su - gar; I've

1.

2.

D⁷G⁷

C

G⁷

C F C

got the sweet, sweet su - gar blues. I've got the blues.

Summertime Blues

Words & Music by Eddie Cochran & Jerry Capehart

Medium rock

Musical notation for the first line of the song. It consists of a single staff in 4/4 time with a key signature of two sharps. The notes are E, A, B, E, A, B, E. The first note is labeled "marcato" and "mf". The lyrics "I'm a -" are written below the staff.

Musical notation for the second line of the song. It consists of a single staff in 4/4 time with a key signature of two sharps. The notes are E, A, followed by a melodic line. The lyrics "- gon-na raise a fuss, I'm a - gon-na raise a hol - ler, (Verses 2, 3 see block lyric)" are written below the staff.

Musical notation for the third line of the song. It consists of a single staff in 4/4 time with a key signature of two sharps. The notes are B, E, followed by a melodic line. The lyrics "A - bout a - work - in' all sum - mer just to try to earn a dol - lar." are written below the staff.

Musical notation for the fourth line of the song. It consists of a single staff in 4/4 time with a key signature of two sharps. The notes are A, B, E, A, followed by a melodic line. The lyrics "Ev'ry time I call my ba-by to try to get a date, - My" are written below the staff.

Musical notation for the fifth line of the song. It consists of a single staff in 4/4 time with a key signature of two sharps. The notes are E, N.C., A, followed by a melodic line. The lyrics "boss says "No dice, son, you got - ta work - late". Some - times I won - der what" are written below the staff.

Musical notation for the sixth line of the song. It consists of a single staff in 4/4 time with a key signature of two sharps. The notes are E, N.C., followed by a melodic line. The lyrics "I'm a - gon - na do, - But there ain't no cure_ for the Sum - mer - time_ blues." are written below the staff.

1.

E A B E

A - well my

2.

E A B E

A B E N.C.

Verse 2

A-well my 'n' Poppa told me "Son, you gotta make some money,
If you wanna use the car to go a-ridin' next Sunday."
Well, I didn't go to work, told the boss I was sick.
"Now you can't use the car 'cos you didn't work a lick."
Sometimes I wonder, etc.

Verse 3

I'm gonna take two weeks, gonna have a fine vacation.
Gonna take my problem to the United Nations.
Well, I called my Congressman, and he said "Nope,
I'd like to help you, son, but you're too young to vote."
Sometimes I wonder, etc.

Sunny

Words & Music by Bobby Hebb

Medium tempo

Dm B^bmaj⁷ E_m^{7(b5)} A^{7(##9)} N.C.

Dm F⁷ B^{b7} A^{7sus4} A⁷

1. Sun - ny, _____
2. Sun - ny, _____

yes - ter - day my life was filled with rain;
thank you for the sun - shine bou - quet;

Dm F⁷ B^{b7} A^{7sus4} A⁷

Sun - ny, _____
Sun - ny, _____

you smiled at me and real - ly eased the pain.. Oh, the
thank you for the love you've brought my way..

Dm F⁷ B^bmaj⁷

dark days are done, _____
You gave to me _____

the bright days are here; _____
your all _____ and all; _____

My sun - ny one - shines
Now I _____ feel _____

E^{b9(b5)} E_m^{7(b5)} A^{7(b5)} Dm

so sin - cere..
ten feet tall..

Sun - ny one_ so true,_
Sun - ny one_ so true,_

I love you.
I love you.

B^b maj⁷

E_m^{7(b5)}

A^{7(#9)} N.C.

D_m

(Instrumental)

3. Sun - ny, _____
4. Sun - ny, _____

F⁷

B^b maj⁷

A⁷ sus⁴ A⁷

D_m

— thank you for the truth you've let me see; — Sun - ny, _____
— thank you for that smile up - on your face; — Sun - ny, _____

F⁷

B^b maj⁷

A⁷ sus⁴ A⁷

— thank you for the facts from A — to Z. — My —
— thank you for that gleam that flows — with grace.. —

D_m

F⁷

B^b maj⁷

life — was torn — like wind — blown sand, — Then a rock — was formed — when —
You're — my spark — of na — ture's fire; — You're — my sweet — com —

E^{b9(b5)}

E_m^{7(b5)}

A^{7(b5)}

D_m

we held hands.. —
- plete de - sire. —

Sun - ny one — so true, I love you.
Sun - ny one — so true, I love you.

B^b maj⁷

E_m^{7(b5)}

A^{7(#9)} N.C.

A^{7(#9)}

D_m^{9(maj⁷)}

(Instrumental)

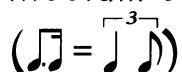
1.

2. rall.

Swingin' Shepherd Blues

Words by Rhoda Roberts & Kenny Jacobson ★ Music by Moe Koffman

Medium tempo



N.C.

C

mf

C7
F

C
G

G7
C7/E
F

1.

C C7/E F A^b/F[#]

2.
G⁷ /A/B C N.C. C C7/E F A^b/F[#] G⁷ /A/B C N.C. A^{b9}(#II)

f

Take These Chains From My Heart

Words & Music by Fred Rose & Hy Heath

Medium tempo

F

mp

Take these chains from my heart just a word of sym - pa - thy; You've grown Be as



F

cold and no long - er care for me. All my faith in you is
fair to my heart as you can be. Then, if you no lon - ger



F⁷ B^b G⁷ C⁷

gone, But the heart - aches lin - ger on. Take these chains from my heart and set me
care for the love that's beat - ing there, Take these chains from my heart and set me



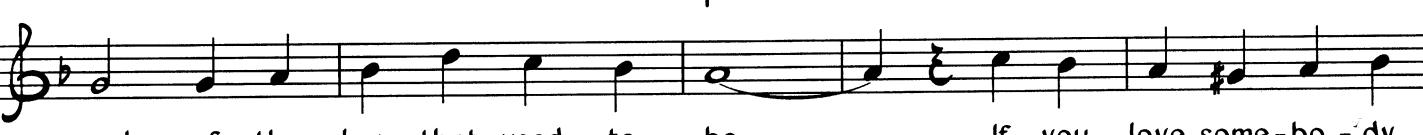
F B^b F C⁷ F C⁷

free. Take these tears from my eyes and let me see. Just a
free. Take these chains from my heart and set me free; You've grown



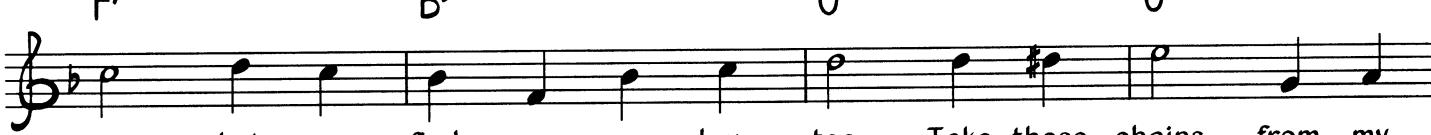
F

spark of the love that used to be. If you love some - bo - dy
cold and no lon - ger care for me. All my faith in you is



F⁷ B^b G⁷ C⁷

new, Let me find a new love too. Take these chains from my
gone, But the heart - aches lin - ger on. Take these chains from my



1. 2.

F Dm⁷ Gm⁷ C⁷ F B^b F

heart and set me free. Give my free.



Tenor Madness

By Sonny Rollins

Medium swing

($\text{BPM} = \frac{3}{2}$)

B^{b7}

E^{b7}

B^{b7}



E^{b7}

E^{dim}



E^{b7}

G^{7(#9)}

C^m



F⁷

B^{b7}

G^{7(#9)}

C⁷

F^{7(#9)}



B^{b7}

E^{b7}

B^{b7}



E^{b7}

E^{dim}



B^{b7}

G^{7(#9)}

C^m



F⁷

B^{b7}

G^{7(#9)}

C⁷

F^{II} B^{b7}



Texas Blues

Words & Music by Lowell Fulson

Medium tempo

The musical score consists of four staves of music in 4/4 time, key of D major (two sharps). The first staff starts with a measure of D7, followed by lyrics "I'm Texas bound," then G7, "freight train on my mind." The second staff begins with D7, lyrics "I'm Texas bound, I got a", then G7, "freight train on my mind." The third staff begins with D7, lyrics "If you miss—", then A7, "me on the local", G7, "look for me—", D, "on the blind.—". The fourth staff continues from the third, ending with D, "on the blind.—". Chords are indicated above the staff: D7, G7, D7, G7, D, A7, G7, D.

Verse 2

My suitcase is packed, my trunk's already on. (Twice)
You know by that, this sweet papa's going to be gone.

Verse 3

Just look around the corner, see that passenger train. (Twice)
Be a long, long time before you see my face again.

Verse 4

It takes a good ol' fireman, a cool kind of engineer, (Twice)
That'll pull that train, take me away from here.

Verse 5

I'm Texas bound, got no time to lose. (Twice)
'Cos my sweet mama quit me, left me with the Texas blues.

That Ole Devil Called Love

Words & Music by Doris Fisher & Allan Roberts

Medium slow

F_{m7}
E^bma_{j7} F_{m7} E^{b6}

Some-one's whis-p'rin' in my ear, I say no, no, go a-way but he don't hear..

D_{m7} G^{7(b5)} A^b G⁷ C_{m7} C_{m6}

He fol-lows me a-round, builds me up, tears me down.

C_{m9} F¹³ F_{m7} B^{b7(b5)} F_{m7} C^{7(b5)}

try my best to shake him but he just hangs a-round. It's that ole dev-il called

F_{m7} / B^{b7} B^{b7}aug E^bma_{j7} D⁷aug A^{b9(#II)} G_{m7} C⁹

love a-gain; Get's be - hind me and keeps giv-ing me that shove a-gain. Put-ting

C_{m7} F⁹ B^{7(b5)} B^{b13} A^bdim E^{b6/G} F[#]dim F_{m7} / B^{b7(b5)} B^{b7}

rain in my eyes, Tears in my dreams, and rocks in my heart. It's that

F_{m7} C^{7(b5)} F_{m7} / B^{b7} B^{b7}aug E^bma_{j7} D⁷aug A^{b9(#II)}

sly son - of - a - gun a - gain, He keeps tell - ing me that I'm the luck - y

G_{m7} C⁹ C_{m7} F⁹ B^{7(b5)} B^{b13}

one a - gain. But I still have the rain, Still have those tears and those

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E^b A^b Gm⁷ / F#m⁷ B⁹ Fm⁷ B^{b9}₃

rocks in my heart.
Sup - pose I did - n't stay,

Gm⁷₃ C7(b9) aug Fm⁷ E7(#9) E^b6

ran a - way, — would - n't play, — that dev - il what a po - tion he would brew.

Dm⁷ G7(b5)₃ A^b₃ G⁷ Cm⁷ Cm⁶

He'd fol - low me a - round, — build me up, — tear me down, — Til

Cm⁹ F13 Fm⁷ Bb7(b5) Fm⁷ C7(b5)

I'd be so be - wil - dered, I would - n't know what to do. Might as well give up the

Fm⁷ / B^{b7} B^{b7} aug E^b maj⁷ D⁷ aug A^{b9}(#II) Gm⁷ C⁹

fight a - gain. I know darn well he'll con - vine me that he's right a - gain, When he

Cm⁷ F⁹ B^{7(b5)} B^{b13}

sings that si - ren song, — I just got - ta tag a - long with that

Fm⁷ E7(#9) 1. E^b A^{b7} G7(b9) C7(b9) 2. E^b A^{b7} E^b

ole dev - il called love.
It's that love.

That's Why I'm Lonesome

Words & Music by Arthur Crudup

Medium fast

G

A musical staff in G major, common time. The melody consists of eighth and sixteenth notes. The lyrics are: "Well, I've got no one to love me, guess I'm all alone,"

A musical staff in G major, common time. The melody continues with eighth and sixteenth notes. The lyrics are: "That's why I'm worried, darling, and I'm all alone. You know I'm"

A musical staff in G major, common time. The melody includes a C7 chord (B, D, G, A) and a D7 chord (G, B, D, F#). The lyrics are: "worried, yes, I'm lone-some. You know I'm lone-some"

A musical staff in G major, common time. The melody includes a G chord (D, G, B) and a C7 chord (B, D, G, A). The lyrics are: "ba-by, in this world for you."

Verse 2

Sometimes I'm on the wonder, wonder to myself;
You know I love you, baby, and you love somebody else.
But I am wondering, yes, I'm wondering;
You know I'm wondering, baby, in this world for you.

Verse 3

I ain't got nobody, I'm here all alone;
The one I love, she really don't stay at home.
That's why I'm lonesome, yes, I'm lonesome;
You know I'm lonesome, baby, in this world for you.

The Birth Of The Blues

Words & Music by Ray Henderson, Lew Brown & Buddy DeSylva

Medium slow



G Adim G⁷/B C A⁷/C# Dm⁷ G⁷aug/D# C/E Caug

mf

F D⁷/F# G C C C#dim

Dm⁷ G Adim G⁷/B C A⁷/C# Dm⁷ G⁷aug/D# C/E Caug F D⁷/F#

G⁷ C F⁹ C

E⁷ Bm^{7(b5)} E⁷ Bm^{7(b5)} E⁷

A⁷ A^{7(b5)} D⁹ G⁹ G Adim G⁷/B

C A⁷/C# Dm⁷ G⁷aug/D# C/E Caug F D⁷/F#

G⁷ C F⁹ C

The Breeze (That's Bringing My Honey Back To Me)

Medium slow

Words & Music by Tony Sacco, Dick Smith & Al Lewis

(=)

E⁷

mf

Day af - ter day, I'm wait - in' pa - tient - ly; And, I
al - ways keep my win - dow op - en wide;

A⁹

when the sal - ty wind - is blow - in' from the sea,
like to let the friend - ly breeze come right in - side,

D⁷

I pre - tend that it's the breeze that's fill - in' the sail that's mov - in' the ship that's
And pre - tend that it's the breeze that's fill - in' the sail that's mov - in' the ship that's

1. 2.

G F⁹ E^{b9} D^{7(b9)} G / F^{#7} F⁷ G

bring-in' my hon - ey back to me.
bring-in' my hon - ey back to me. Mis - ter

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G⁹ C G^{aug}

wind keep blow - in' strong - er. 'Cause I must have that gal of mine.

C A⁹ D⁷

— Ev - 'ry day seems so much long - er, Don't for - get it's day - light -

E⁷

- sav - ing time... I get so lone-some wait - in' days and weeks, — But

A⁹ D⁷

ev - 'ry breath of air that ling - ers on my cheeks... Seems to whis - per it's the breeze that's

G F⁹ E^{b9} D^{7(b9)} G

fill - in' the sail that's mov - in' the ship that's bring - in' my hon - ey back to me.

The Blues Never Die

Words & Music by Otis Spann

Medium slow

The musical score consists of four staves of music in 12/8 time, key of G major. The first staff starts with a G7 chord (mf dynamic) followed by a C7 chord and a G chord. The lyrics are: "Ev'-ry-bo-dy won-drin'" (with a fermata over the last note), "where_ the blues_come from._". The second staff begins with a G7 chord, followed by a C7 chord and a G chord. The lyrics are: "Ev - 'ry-bo-dy won - drin'" (with a fermata over the last note), "where____ did the blues come from._". The third staff begins with a G7 chord, followed by a D7 chord (with a fermata over the last note). The lyrics are: "Way_ back in the low lands,_". The fourth staff begins with a C7 chord, followed by a G7 chord, a C7 chord, and a G7 chord. The lyrics are: "right off_ of my coun-try farm._". Measure numbers 1, 2, 3, and 4 are indicated above the first, second, third, and fourth measures respectively.

Verse 2

When you in trouble, blues is a man's best friend. (Twice)

Blues ain't gonna ask you where you goin', and the blues ain't gonna ask you where you been.

Verse 3

We can't let the blues die, blues don't mean no harm. (Twice)

I'm gonna move back in the lowlands, that's where the blues come from.

The First Time I Met The Blues

Words & Music by Eurreal Montgomery

Medium slow

12

C⁷
mf

F

The first time I met the blues,—— I was walk - in' down— thro' the

C⁷

F

woods.—— Yeah,—— the first time I met— the blues,—

3

C⁷

don't you know—— I was walk - in' down thro' the woods.——

G⁷

Yeah,—— I stop my house— to play the blues;

F

C

F⁷ C

blues, you know you done me all the harm— that you could.

Verse 2

The blues got after me, they ride me from tree to tree. (Twice)

Yeah, you should have heard me beggin' "Blues, blues, don't bother me."

Verse 3

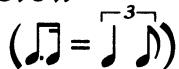
Yeah, good morning blues; blues, I wonder what you're doin' here so soon. (Twice)

You know you'll be with me every morning, every night, and every noon.

The Lady Sings The Blues

Words by Billie Holiday ★ Music by Herbie Nichols

Slow



Am⁶ (maj⁷)

F⁷/A

Am⁶

Am⁹

mp

La - dy sings the blues, she's got them bad, _____ she feels so sad;

Amaj⁷

Dmaj⁷

A

G⁹(#II)

F^{#7}

Bm⁹

E^{7(#9)}

Wants the world to know just what the blues is all a-bout.

Am⁶ (maj⁷)

F⁷/A

Am⁶

Am⁹

La - - dy sings the blues, she tells her side, no-thing to hide;

Amaj⁷

Dmaj⁷

A

G⁹(#II)

F^{#7}

Bm⁹

E^{7(#9)}

Now the world will know just what the blues is all a-bout.

s. A Gmaj⁷ F^{#7(b9)}

A⁹

blues ain't no - thin' but a pain in your heart, _____ When you

A⁷

3

get a bad start, _____ when you and your man have to part.

B⁷

I ain't gon-na just sit a - round and cry;— And now I

E⁹ E^{7(b9)} E⁷ Am⁶ (maj⁷)

know I won't die— be-cause I love him.— La - - dy sings the

F^{7/A} Am⁶ Am⁹ Amaj⁷

blues, she's got 'em bad,— she feels so sad; But now— the world will

To Coda

D. al Coda

Dmaj⁷ A G E^{7(#9)} Am(maj⁷) Am⁶ E^{7(#9)}

know she's nev - er gon - na sing them no more.— The

CODA

A G E^{7(#9)} Amadd⁹ N.C. E⁷ aug N.C. Am(maj⁷)

nev - er gon - na sing them no more,— no— more.—

The Nearness Of You

Music by Hoagy Carmichael ★ Words by Ned Washington

Slow

N.C.
mp

F Fmaj⁷ Cm⁷/F F⁷aug

It's not the pale moon that ex - cites me, That

B^badd⁹ B^b B^bdim B^bm⁶ F/A A^{b9} Gm⁹ C^{7(b9)}

thrills and de - lights me; Oh no, it's just the near-ness of

A^{m7} F[#]dim G^{m7} G^{m7/C} F Fmaj⁷ Cm^{7/F} F⁷aug

you. It is - n't your sweet con-ver - sa - tion That

B^badd⁹ B^b B^bdim B^bm⁶ F/A A^{b9} Gm⁹ C^{7(b9)}

brings this sen - sa - tion; Oh no, it's just the near-ness of

F⁶ B^{b6/F} F N.C. Edim C^{7(b9)}

you. When you're in my arms, and I feel you so

Fmaj⁷ F⁷ F⁷ aug B^bmaj⁷ D^{7(b5)}
 close to me, All my wild - - est dreams come

Gm E^{b9} C⁷ N.C. F Fmaj⁷
 true. I need no soft lights to en -

Cm⁷/F F⁷ aug B^badd⁹ B^b B^bdim B^bm⁶ F/A A^{b9}
 - chant me, If you'll on - ly grant me the right

Gm⁹ C^{7(b9)} Am^{7(b5)} D⁷ D^{7(b9)}
 to hold you ev - er so tight, And to feel in the

Gm⁷ C⁷ Gm⁷/C C^{7(b9)} F⁶ B^{b6}/F F
 night the near - ness of you.

The Lonesome Road

Words by Gene Austin ★ Music by Nathaniel Shilkret

Medium swing

mf

E^b6 E^b7 A^bm⁶

Look down, up, look look down up that and lone - - some yo'

1.

E^b B^b7 E^b Cm

road mak - er Be 'fore Gab - - you riel trav - - el his on,

2.

Fm⁷ B^b13 E^b A^a7(b5)

Look horn. wea - ry

D^{7(b9)} Gm A^a7(b5)

tot - in' such a load, Tredg - - ing

D^{7(b9)} Gm⁷ G⁷ Fm⁷ B^b13 E^b6

down that lone - some road. Look down, look

E^b7 A^bm⁶

down that lone - - some road - Be -

E^b B^b7 E^b D⁹ E^b

- fore you trav - - el on.

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The Night We Called It A Day

Words by Tom Adair ★ Music by Matt Dennis

Medium slow

D7 Am^{7(b5)} D7^(b9) Gmaj⁷ G⁶ D13 D13^(b9)

There was a moon song out in space,
of the spheres, But a cloud drift-ed ov-er it's
Like a min-or la-ment in my

G⁶ Em⁷ A7^(b9) Bm⁷ B^{b7} Am⁷ Ab^{9(#II)}

face; You kissed me and went on your way,
ears; I had - n't the heart left to pray, The night we called it a
The night we called it a

1. 2.

Gmaj⁷ G⁶ G⁷ / Dm^{7(b5)} G⁷ Cmaj⁷ Dm B/C Cmaj⁷

day. I heard the day. Soft thro' the dark, The

Cm^{6/B} B^{7(#9)} Em(maj⁷) Em⁶ F#m^{7(b5)} B⁷ aug B⁷ Em / Em(maj⁷) Em⁷

hoot of an owl in the sky; Sad tho' his song, No

Em^{7(b5)} A7^(b9) B^{b9} D⁷ Am^{7(b5)} D7^(b9)

blu - er was he than I. The moon went down, stars were

Gmaj⁷ G⁶ D13 D13^(b9) G⁶

gone, But the sun did - n't rise with the dawn; There

Em(maj⁷) Em⁷ A⁹ A7^(b5) Bm⁷ B^{b7} Am⁷ Ab⁹ G

was-n't a thing left to say, The night we called it a day.

The Old Piano Roll Blues

Words & Music by Cy Coben

Medium bounce



N.C.
mf

C⁷

Cdim

C⁷

I wan - na hear it a - gain,— I wan - na hear it a - gain,—

F

C⁷

The old pi - an - o roll blues.— We're sit - tin' at an up-right, my

F

G⁷

C⁹

C⁷

Cdim

sweet-ie and me;— Push - in' on the ped - als, mak - in' sweet har - mo - ny. When we hear

C⁷

Cdim

C⁷

F

Am^{7(b5)}

rink - i - ty tink,— and we hear plink - i - ty plink,— We cud - dle clos - er it seems.—

D⁷

Gm

B^bm⁶

— And while we kiss, kiss, kiss a - way all our cares,— The

F

Cdim

C⁷

Cdim

pla - yer pia - no's play-in' razz - a-ma-tazz. I wan - na hear it a - gain,— I wan - na

C⁷

F

Dm⁷

Gm⁷

C⁷

F

hear it a - gain,— The old pi - an - o roll blues.—

The Very Thought Of You

Medium slow

Words & Music by Ray Noble



N.C.

A^b

The ve - ry thought of you, _____ and I for -
- dea of you, _____ the long - ing

A^{b6}

A^b

A^{b6}

- get to do _____ The lit - tle or - di - na - ry things that ev - 'ry-one
here for you; _____ You'll nev - er know how slow the mo - ments go 'till I'm

B^{b9}

D^b_{maj}⁷ E^{b7}

A^b_{maj}⁹

ought to do. _____ I'm liv - ing in a kind of day-dream, I'm
near to you. _____ I see your face in ev - 'ry flow - er, your

F_m⁷

1.

G⁷_{aug}⁵

G⁷

C_m

A^b_m

B^{b13}

hap - py as a king; And, fool - ish tho' it may seem, to
eyes in stars a -

B^b_m⁷

E^{b7}

2.

D_{dim}

me _____ that's ev' - ry-thing.

The mere i - - bove;

It's just the

E^{b7}

A_{dim}

B^b_m⁷

E^{b7}

A^b

thought of you, — the ve - ry thought of you, my love. _____

The Woman I Love

Medium tempo

Words & Music by B. B. King & Joe Josea

($\text{D} = \text{E} \text{ F}$) C^7 F^7

Well, the wo - man I love — ain't much —

C^7 F^7

— more than skin and bone. Yes, the wo - man I love —

C^7

— ain't much — more than skin and bone. She's

G^7 F^7 C^7

on her way to the grave, but she won't leave — mus-cat a -

F^7

- lone. Yes, her legs are so lit - tle, they look just like a

C^7 F^7

cig - a - rette. Yes, her legs are so lit - tle, they look just like a

C^7 G^7

cig - a - rette. Yes, she's on her way to the grave,

F^7 C^7

but moon - shine — is still the best.

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Three Hours Past Midnight

Words & Music by Johnny 'Guitar' Watson & Sam Ling

Medium slow

A^{b7}

Here it is three hours past mid-night,

D^{b9}

and my ba - by's no-

This musical score consists of two staves of music. The top staff starts with a treble clef, a key signature of four flats, and a time signature of 12/8. The bottom staff starts with a bass clef, a key signature of four flats, and a time signature of 12/8. The vocal line begins with "Here it is three hours past mid-night," followed by "and my ba - by's no-", both in A^{b7}. The melody continues with "where a-round." in A^{b7}, followed by "Well, here it is three hours past mid-night," in D^{b9}.

A^{b7}

- where a-round.

D^{b9}

Well, here it is three hours past mid-night,

This musical score continues the vocal line from the previous section. It shows "where a-round." in A^{b7}, followed by "Well, here it is three hours past mid-night," in D^{b9}.

A^b

and my ba - by's no - where 'round...

This musical score shows the vocal line continuing with "and my ba - by's no - where 'round..." in A^b.

E^{b7}

Well, I lis - ten so hard to hear her foot - steps,

This musical score shows the vocal line continuing with "Well, I lis - ten so hard to hear her foot - steps," in E^{b7}.

D^{b9}

and I ain't ev - en - heard a sound

A^b

D^{b9}

A^b

This musical score shows the vocal line continuing with "and I ain't ev - en - heard a sound" in D^{b9}, followed by a measure in A^b, another in D^{b9}, and finally another in A^b.

Verse 2

Yes, I toss and tumble on my pillow, but I just can't close my eyes. (Twice)
If my baby don't come back pretty quick, yes I just can't be satisfied.

Verse 3

Well, I want my baby; I want her by my side. (Twice)
Well if she don't come home pretty soon yes I just can't be satisfied.

These Foolish Things

Medium slow

Words by Eric Maschwitz ★ Music by Jack Strachey

(. = $\begin{smallmatrix} \text{---} \\ \text{---} \end{smallmatrix}$)

E^b Cm^7 Fm^9 B^{b7} E^b Cm^7

$\text{F} \text{ } \text{b} \text{ } \text{b}$ C mp

A cig-ar-et - ette that bears a lip - stick's tra - ces, An air - line tick - et to ro -

Fm^7 B^{b7} E^b $E^{b7}\text{aug}$ A^b C^7

- man - tic pla - ces, And still my heart has wings;— These fool - ish

F^7 Fm^7 B^{b7} E^b Cm^7

things re - mind me of you. A tink - ling pia - no in the

Fm^9 B^{b7} E^b Cm^7 Fm^7 B^{b7}

next a - part - ment, Those stumb - ling words that told you what my heart meant,

E^b $E^{b7}\text{aug}$ A^b C^7 F^9 B^{b7}

A fair - grounds paint - ed swings;— These fool - ish things re - mind me of

E^b D^{7(b9)} Gm⁷ Cm D⁷ Gm⁷ C⁹

you.
You came,
you saw,
you conquer'd me;

B^b Gm⁷ Cm⁷ F⁷ B^{b7} Edim

When you did that to me,
I knew some - how this

Fm⁷ B^{b7} E^b Cm⁷ Fm⁹ B^{b7}

had to be.
The winds of March that makes my heart a danc-er,

E^b Cm⁷ Fm⁷ B^{b7} E^b E^{b7} aug

A te - le - phone that rings but who's to an-swer?
Oh, how the ghost of you

A^b maj⁷ C⁷ F⁷ B^{b7} 1. E^b B^{b7} E^b

clings! These fool - ish things re - mind me of you.

2. | : |

clings!
These fool - ish things
re - mind me of you.
you.

Time On My Hands

Words by Harold Adamson & Mack Gordon ★ Music by Vincent Youmans

Medium slow

The sheet music consists of ten staves of music. The first staff starts with Dmaj⁷. The second staff starts with C#7. The third staff starts with Em⁷. The fourth staff starts with A13. The fifth staff starts with Dmaj⁷. The sixth staff starts with C#7. The seventh staff starts with Em⁷. The eighth staff starts with F#7. The ninth staff starts with B⁷aug. The tenth staff starts with E⁷. The eleventh staff starts with Em⁷. The twelfth staff starts with A13. The thirteenth staff starts with B⁷aug. The fourteenth staff starts with E⁷. The fifteenth staff starts with Em⁷. The sixteenth staff starts with A⁹. The seventeenth staff starts with Dmaj⁷. The eighteenth staff starts with B⁷aug. The nineteenth staff starts with B⁷. The twentieth staff starts with Dmaj⁷. The twenty-first staff starts with E⁹. The twenty-second staff starts with Em⁹. The twenty-third staff starts with A13. The twenty-fourth staff starts with D.

Time on my hands, — you in my arms, —

Noth-ing but love in view.

Then, if you fall once and for all,

I'll see my dreams come true.

Mo-ments to spare for some-one you care for,

One love af-fair for two; With

time on my hands and you in my arms, — And

love in my heart for you..

Trane's Blues

By John Coltrane

Medium swing

Musical score for the first line of "Trane's Blues". The key signature is B-flat major (two flats). The tempo is Medium swing. The melody starts with a quarter note followed by a half note. The first measure ends with a B-flat 7th chord. The second measure begins with an E-flat 7th chord. The third measure ends with a B-flat 7th chord.

Musical score for the second line of "Trane's Blues". The key signature is B-flat major (two flats). The melody starts with a half note followed by a quarter note. The first measure ends with an E-flat 7th chord. The second measure begins with a B-flat 7th chord.

Musical score for the third line of "Trane's Blues". The key signature is B-flat major (two flats). The melody starts with a half note followed by a quarter note. The first measure ends with an F major 7th chord. The second measure begins with an E-flat 7th chord. The third measure ends with a B-flat 7th chord.

Musical score for the fourth line of "Trane's Blues". The key signature is B-flat major (two flats). The melody starts with a half note followed by a quarter note. The first measure ends with an F major 7th chord. The second measure begins with a B-flat 7th chord. The third measure ends with an E-flat 7th chord. The fourth measure ends with a B-flat 7th chord.

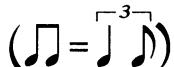
Musical score for the fifth line of "Trane's Blues". The key signature is B-flat major (two flats). The melody starts with a half note followed by a quarter note. The first measure ends with an E-flat 7th chord. The second measure begins with a B-flat 7th chord.

Musical score for the sixth line of "Trane's Blues". The key signature is B-flat major (two flats). The melody starts with a half note followed by a quarter note. The first measure ends with an F major 7th chord. The second measure begins with an E-flat 7th chord. The third measure ends with a B-flat 7th chord. The fourth measure ends with an F major 7th chord. The fifth measure ends with a B-flat major chord.

Travelling Riverside Blues

Words & Music by Robert Johnson

Medium tempo



N.C.

C

mf

If your man gets per - son - al

G7

C

³

If your man gets per - son - al.

G7

want to have your fun.

Just come on

D7

C7

G7

C7

G7

back to Friar's Point, ma - ma, and bar-rel-house all night long.

Verse 2

I got women in Vicksburg, clean on into Tennessee. (Twice)
But my Friar's Point rider, now, hops all over me.

Verse 3

I ain't gonna state no color, but her teeth crowned with gold. (Twice)
She got a mortgage on my body, now, and a lien on my soul.

Verse 4

Lord, I'm goin' to Rosedale, gon' take my rider by my side. (Twice)
We can still barrelhouse, baby, 'cos it's on the river side.

Verse 5

You can squeeze my lemon till the juice run down my leg. (Twice)
But I'm goin' back to Friar's Point, an' I'll be rockin' to my head.

Trouble In Mind

Words & Music by Richard M. Jones (Chippie Hill)

Medium slow

($\text{J} \text{ J} = \text{J} \text{ J}$) G D⁷ G⁷

Trou - ble in mind, I'm blue,— but I won't be blue— al - ways;

MP 3

C C^{#dim} G/D E⁷ A⁷ Am^{7/D}

'Cos the sun—— gon-na shine—— on my back door—— some-day.

D⁷ G D⁷ G⁷

— I'm gon-na lay my head—— on a lone-some rail - road line,—

C C^{#dim} G/D Em A⁷ D⁷ G C⁷ G

And let the Two Nine-teen—— pa-ci-fy—— my mind.

Verse 2

I'm all alone at midnight, and my lamp is burning low;
Never had so much trouble in my life before.
I'm gonna lay my head on that lonesome railroad track;
But when I hear that whistle, Lord, I'm gonna pull it back.

Verse 3

I'm going down to the river, take along my rocking chair;
If the blues don't leave me, I'll rock away from here.
Trouble in mind, I'm blue, but I won't be blue always;
'Cos the sun gonna shine on my back door some day.

Tuxedo Junction

Words by Buddy Fyne ★ Music by Erskine Hawkins, William Johnson & Julian Dash

Medium slow swing

($\text{BPM} = \frac{3}{4}$)

The musical score consists of ten staves of handwritten music. Chords are written above the staves, and lyrics are written below them. The first staff starts with a measure of Bb followed by Bb/D, E♭7, F7, and Bb/Bb/D. The lyrics are: "Way down south in Bir - ming-ham, I mean south in Al -". The second staff continues with E♭7, F7, Bb/Bb/D, Eb, Edim7, E♭7/F, and F7. The lyrics are: "- a-bam's An old place where peo - ple go to dance the night a-way...". The third staff starts with Bb, F7, Bb/Bb/D, Eb, F7, and Bb/Bb/D. The lyrics are: "They all drive or walk for miles To get jive that south -". The fourth staff continues with E♭7, F7, Bb/Bb/D, Eb, Edim7, E♭7/F, and F7. The lyrics are: "- ern style; S-low jive that makes you want to dance 'til break of day...". The fifth staff starts with Bb, Eb6, Eb7, Bb6, and Bb7. The lyrics are: "It's a junc-tion where the town folks meet. At each". The sixth staff continues with Eb6, Eb7, Bb, Cm7, F7, and Bb/Bb/D. The lyrics are: "func-tion in their tux they greet you. Come on down, for-get -". The seventh staff starts with Eb, F7, Bb/Bb/D, Eb7, F7, and Bb/Bb/D. The lyrics are: "your care. Come on down, you'll find me there.. So long town! I'm head -". The eighth staff continues with Eb, Edim7, E♭7/F, F7, Bb, and F7. The lyrics are: "- in' for Tu - xe - do Junc - tion now...". The ninth staff continues with Bb, F7, Bb, and F7. The lyrics are: "Way down". The tenth staff ends with Bb.

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Unforgettable

Words & Music by Irving Gordon

Medium slow

G
Gmaj⁷
Gdim

Un - for - get - ta - ble, — that's what you are; —

C
Cmaj⁷
A⁹
F

Un - for - get - ta - ble, — tho' near or far. — Like a song of

Fm⁷
C
Gm
A⁷
D⁹

love that clings- to me, How the thought of you does things- to me! Nev - er be - fore-

Ddim D⁷
G
Gmaj⁷

— has some-one been more— Un - for - get - ta - ble, — in ev -'ry

Gdim
C
Cmaj⁷
A⁹

way; — And for - ev - er more— that's how you'll stay.—

F
Fm
C
Gm

That's why, darl - ing, it's in - cre - di - ble that some - one so

A⁷
D⁷
Dm⁷
G⁷
C F⁷ C

un -for - get - ta -ble thinks that I am un -for - get - ta -ble too.

Walk Right In

Words & Music by Gus Cannon & H. Woods

Medium tempo

C A⁷ D⁷ G⁷

Walk right in,— sit right down;— and, ba - by, let your mind roll

C A⁷

on.— Hey, walk right in,— stay a - while;— but,

D⁷ G⁷ C

dad - dy, you— been stayin' too long.— Now ev - 'ry - bo - dy's talk - in' 'bout a'

C⁷ F

new way of walk - in'; do you want to lose your mind?— Hey,—

C A⁷ D⁷ G⁷ C

walk right in,— sit right down;— dad - dy let your mind roll on.

Walkin' Shoes

By Gerry Mulligan

Medium slow



G C⁹ G Dm⁷ G⁷

This line starts with a quarter note G, followed by a measure with a C⁹ chord. Then another quarter note G, followed by a measure with a Dm⁷ chord and a G⁷ chord at the end.

C⁶ C[#]m⁷ F[#]7 G B^{b7} Am⁷ A^{b9(b5)}

This line starts with a quarter note C⁶, followed by a measure with a C[#]m⁷ chord and an F[#]7 chord. Then a quarter note G, followed by a measure with a B^{b7} chord, an Am⁷ chord, and an A^{b9(b5)} chord at the end.

B⁷ F[#]m⁷ B⁷ Em F[#]m⁷ B⁷

This line starts with a quarter note B⁷, followed by a measure with a F[#]m⁷ chord and a B⁷ chord. Then a quarter note Em, followed by a measure with a F[#]m⁷ chord and a B⁷ chord at the end.

Am⁷ G⁶ F⁷ E^{b7(b5)} 3 Am^{7/D}

This line starts with a quarter note Am⁷, followed by a measure with a G⁶ chord. Then a measure with an F⁷ chord and an E^{b7(b5)} chord. Finally, a measure with an Am^{7/D} chord.

D⁷ G C⁹ G

This line starts with a quarter note D⁷, followed by a measure with a G chord. Then a measure with a C⁹ chord and a G chord at the end.

Bm^{7(b5)} E⁷ Am^{7(b5)} D⁷ Am⁷ A^{b9(b5)} G

This line starts with a quarter note Bm^{7(b5)}, followed by a measure with an E⁷ chord. Then a measure with an Am^{7(b5)} chord and a D⁷ chord. Finally, a measure with an Am⁷ chord, an A^{b9(b5)} chord, and a G chord at the end.

Walkin' Blues

Words & Music by Robert Johnson

Medium tempo

The musical score consists of four staves of music in G major, 4/4 time. The first staff starts with a measure of two eighth notes followed by a measure of three eighth notes. The key signature changes to F# major (one sharp) at the beginning of the second staff. The third staff begins with a measure of two eighth notes followed by a measure of three eighth notes. The fourth staff begins with a measure of two eighth notes followed by a measure of three eighth notes.

Chords:

- N.C. (No Chord)
- G⁷
- C⁷
- D⁷
- C⁷
- G
- C⁷
- G

Lyrics:

I woke up this morn - in', _____ feel - in' round for my shoes.
Know by that_ I got these old walk - in' blues, well. Woke this mor - nin'
feel 'round for my shoes._ But you know_—
— by that._ I got these old walk - in' blues.

Verse 2

Well, leave this mornin' if I have to, ride the blind.
I feel mistreated, and I don't mind dyin'.
Leave this mornin', if I have to, ride the blind.
Babe, I been mistreated, and I don't mind dyin'.

Verse 3

Well, some people tell me that the worried blues ain't bad.
Worst old feelin' I most ever had.
People tell me that these old worried blues ain't bad.
It's the worst old feelin' I most ever had.

Verse 4

She got an easy movement from her head down to her toes.
Break in on a dollar most anywhere she goes.
Ooh, to her head down to her toes.
Lord, she break in on a dollar most anywhere she goes.

Walking My Troubles Away

Traditional

Medium tempo

Musical notation for the first line of the song. Key signature: E major (no sharps or flats). Time signature: 12/8. Dynamics: *mf*. The melody consists of eighth and sixteenth notes. The lyrics are: "Pa - per boy — hol - lerin', "Ex - tra, have you read the news?"

Musical notation for the second line of the song. Key signature: E major (no sharps or flats). Time signature: 12/8. Dynamics: *mf*. The melody consists of eighth and sixteenth notes. The lyrics are: "Shot the brown I love, I got them walk - ing blues. I keep on

Musical notation for the third line of the song. Key signature: E major (no sharps or flats). Time signature: 12/8. Dynamics: *mf*. The melody consists of eighth and sixteenth notes. The lyrics are: "walk - ing, — trying to walk_ my trou - bles a - way.—"

Musical notation for the fourth line of the song. Key signature: E major (no sharps or flats). Time signature: 12/8. Dynamics: *mf*. The melody consists of eighth and sixteenth notes. The lyrics are: "I'm_ so glad,—" A bracket underlines "I'm_ so glad," and a smiley face is drawn below it. The chords above the notes are B⁷, A⁷, and E.

Verse 2

You used to be my sweet hip, you soured on me;
We won't be together like we used to be.
I keep on walking, trying to walk my trouble away.
I'm so glad, trouble don't last always.

Verse 3

I got the bad, luck blues, my bad luck time done come.
They said bad luck follow everybody; seem like I'm the only one.
I keep on walking, trying to walk my trouble away.
I'm so glad, trouble don't last always.

Way Down In The Mine

Traditional

Medium fast

Musical notation for the first line of the song. The key signature is common time (indicated by a '4'). The melody starts on C, moves to F, and then G. The lyrics are: "Come all you young fel-lers, so brave and so fine," followed by a long note and "And". The dynamic is marked as *mf*.

Musical notation for the second line of the song. The melody continues on C, F, C, and G⁷. The lyrics are: "seek not your for-tune 'way down in the mine; It - 'll".

Musical notation for the third line of the song. The melody continues on C, F, and G. The lyrics are: "form as a hab - it and sleep in your soul, Till the".

Musical notation for the fourth line of the song. The melody continues on C, F, C, and G⁷. The lyrics are: "streams of your blood run as dark as the coal. It's dark as a".

Musical notation for the fifth line of the song. The melody continues on C and G⁷. The lyrics are: "dun - geon and damp as the dew, where the dan - gers are dou - ble and the".

C G7 C C7 F
 ple - sures are few, where the rain nev - er falls and the sun nev - er

G C F
 shines; It's dark as a dun - geon 'way down in the

1.2. || 3.
 C G7 C F C/E / Dm7 C
 mine. 2. There's mine. 3. I

Verse 2

There's many a young feller I knew in my day
Who lived just to labour his whole life away;
Like a fiend with his dope, or a drunkard his wine,
A man may have lust for the lure of the mine.
It's dark as a dungeon, etc.

Verse 3

I pray, when I die and the ages shall roll,
My body will blacken and turn into coal.
As I stand at the door of my heavenly home,
I'll pray for the feller a slave to my bones.
It's dark as a dungeon, etc.

Weary Blues

Traditional

Medium tempo

1. Wish I could lose _____ these wea - ry blues.
big. your love was small.

My And tir now - ed I've heart got can't no love love no at more. all.

Can't Wish love I the could way lose it these did wea - be - fore.

1. 2. 2. My love was blues. Want you in the morn - in' and I

C7 F C7 F
want you in the eve-nin'. Yes, I want you, yes, I want you but it don't do no good.—

C7
Miss you when it's rain - in' and I miss you when it's shin - in', and I

F C7 F

wish that I could kiss you and I would if I could... But my

G7 Gdim G7 Gdim G7

heart can't for - get the run - a - round it used to get. Oh, can't you

C7 G7 C7 Gm7 C7

see? I'm tir - ed of This old un -

F C7

- fair one - sid - ed love. Come back to

G7 C

me, please don't re - fuse, And help me

G7 C F7 C

lose these wea - ry blues.

Weeping Willow Blues

Traditional

Medium tempo

The musical score consists of three staves of music in common time, key of A major (two sharps). The first staff starts with a dynamic of *mf*. Chords shown are A, Dm, and A. The lyrics are: "Lord, that weep - in' wil - low, and that mourn - in' dove!" The second staff continues with chords Dm and A. The lyrics are: "That weep - in' wil - low, and that mourn - in' dove!" The third staff concludes with chords E⁷, D, E⁷, and A. The lyrics are: "I got a gal up the coun - try you know— I sure_ do love."

Verse 2

Now if you see my woman, tell her I says hurry home. (*Twice*)
I ain't had no loving since my gal been gone.

Verse 3

Where it ain't no love, ain't no getting along. (*Twice*)
My gal treat me so mean and dirty, sometime I don't know right from wrong.

Verse 4

Lord, I laid down last night, tried to take my rest. (*Twice*)
My mind started wandering like the wild geese in the west.

Verse 5

Gonna buy me a bulldog, watch you while I sleep. (*Twice*)
Just to keep these men from making the 'fore day creep.

Verse 6

You gonna want my love, baby, some lonesome day. (*Twice*)
Then it will be too late, I'll be gone too far away.

When The Lights Go Out

Words & Music by Willie Dixon

Medium tempo

1. I love to look at my ba - by's face.
2. I love to see her walk - in' down the street.

I love to feel - that
She al - ways dress-es so

silk and lace.
nice and neat.

And when she kiss it near - ly makes me shout,
You nev - er know what it's all a - bout. "Great Great."

God Al - migh - ty, when the lights go out! You can
God Al - migh - ty, when the lights go out! You can

use your i - ma - gi - na - tion. You'd still be far be - hind. There is

no - thing in cre - a - tion like that girl, that

gal of mine. I love to hold her when she talks that talk,

I love to watch her when she walks that walk. And if I pet her when she's

try'n' to pout, Great_ God Al - migh - ty, when the lights go out!

When Sunny Gets Blue

Words by Jack Segal ★ Music by Marvin Fisher

Slow

($\text{J} \text{ J} = \text{J} \text{ J}$)

Gm⁷ C⁷ B^bm⁷ Eb⁹ F Gm⁷

When Sun-ny gets blue, her eyes get grey and cloud-y, Then the rain be-gins to fall;—

Am⁷ D^{9(b5)} D^{7(b9)} G⁹ B^b_m F A^b_m⁶

— pit-ter pat -ter, pit-terpat -ter; Love is gone, so what can mat -ter?

Gm⁷ B^b13 D¹³ D^{7aug} G⁹ G⁷ Gm⁷ C⁷

No sweet lov -er man— comes to call. When Sun-ny gets blue, she

B^bm⁷ Eb⁹ F Gm⁷ Am⁷ D^{9(b5)} D^{7(b9)}

breathes a sigh of sadness, Like the wind that stirs the trees;—

G⁹ B^b_m F A^b_m⁶

Wind that sets the leaves to sway - in', Like some vi - o - lins are play - in'

Gm⁷ B^{b13} Em⁷ A⁷ Dmaj⁷ Em⁷

F#m⁷ B⁷ B^{7(b9)} Em⁷ A¹³ A^{7(b9)} Dmaj⁷ D⁶

Dm⁷ G⁹aug Cmaj⁷ Am⁷

Dm⁷ G¹³ G^{7(b9)} C⁹ C⁷ Gm⁷ C⁷ B^bm⁷ E^{b9}

F Gm⁷ Am⁷ / D^{9(b5)} D^{7(b9)} G⁹ B^bm

rall.
 F Ab^{m6} Gm⁷ C^{7(#9)}aug G^{b9} F^{6/9}

When You Got A Good Friend

Words & Music by Robert Johnson

Medium slow

The musical score consists of four staves of music for a single instrument, likely a guitar or banjo, in common time. The key signature is F major (one sharp). The first staff starts with a measure of two eighth notes followed by a three-note chord (E7) and a six-note chord (A7). The lyrics "When you got a good friend," are written below the first two measures. The second staff begins with a three-note chord (E7) and continues with a six-note chord (A7). The lyrics "that will stay right by your side;" are written below the second staff. The third staff begins with a three-note chord (E7) and continues with a six-note chord (A7). The lyrics "When you got a good friend," are written below the third staff. The fourth staff begins with a three-note chord (E7) and ends with a six-note chord (A7). The lyrics "that will stay right by your side," are written below the fourth staff. The fifth staff begins with a three-note chord (B7) and ends with a six-note chord (A7). The lyrics "Give her all of your spare time, love and treat her right..." are written below the fifth staff.

Verse 2

I mistreat my baby, and I can't see no reason why. (Twice)
Every time I think about it, I just wring my hands and cry.

Verse 3

Wonder, could I bear apologise, or would she sympathise with me. (Twice)
She's a brown skin woman, just as sweet as a girlfriend can be.

Verse 4

Mmm, babe, I may be right or wrong.
Baby, it your opinion, I may be right or wrong.
Watch your close friend, baby, you enemies can't do you no harm.

Verse 5

When you got a good friend that will stay right by your side, (Twice)
Give her all of your spare time, love and treat her right.

When Your Lover Has Gone

Words & Music by E. A. Swan

Slow

Gmaj⁹ G⁶ C⁹(#II) C^{II} C⁹

A⁹sus⁴ A⁷ Cm Cm(maj⁷) Cm⁷ Cm⁶

G/B B⁷(#9) Em / E♭aug G/D C♯m⁷(b5) A¹³ A⁹

Gadd⁹ G Gdim D⁷ D⁷aug Gadd⁹ Em⁷ Am⁹ D⁹aug

Gmaj⁹ G⁶ C⁹(#II) C^{II} C⁹

A⁹sus⁴ A⁷ Cm Cm(maj⁷) Cm⁷ Cm⁶

G/B B⁷(#9) Em Cm⁶/E♭ G/D G/B B⁷(b5) E⁷aug E⁷

rit.

A⁹ C⁹ E♭⁹ D⁷(b9)aug Gadd⁹ / E♭⁹ Am⁷/D G

Wild About That Thing

Words & Music by Spencer Williams

Medium tempo

Musical score for the first line of the song. The key signature is common time (indicated by a 'C'). The melody starts on C (mf), moves to G⁷, then C, then G⁷, then C. The lyrics are: Hon-ey ba - by won't you cud - dle near, — Let sweet ma - ma whis - per.

Musical score for the second line of the song. The key signature changes to F (F⁷). The melody starts on C, moves to F⁷. The lyrics are: in your ear. — I'm wild a - bout that thing, —

Musical score for the third line of the song. The key signature changes to D (D⁷). The melody starts on C, moves to B^{b7}, then A⁷, then D⁷. The lyrics are: It makes me laugh and sing. — Give it to me, pa - pa;

Musical score for the fourth line of the song. The key signature changes to C (G⁷). The melody starts on C, moves to F, then C. The lyrics are: I'm wild a - bout that thing. —

Verse 2

Do it easy, honey, don't get rough; from you, papa, I can't get enough.
I'm wild about that thing, I'm wild about that thing;
Everybody knows it, I'm wild about that thing.

Verse 3

Please don't hold it, baby, when I cry; Give me every bit of it or else I'll die.
I'm wild about that thing, I'm wild about that thing;
All the time I'm cryin', I'm wild about that thing.

Verse 4

What's the matter, papa, please don't stall; don't you know I love it and I want it all?
I'm wild about that thing, just give my bell a ring;
You touched my button, I'm wild about that thing.

Verse 5

If you want to satisfy my soul, come on and rock me with a steady roll.
I'm wild about that thing; gee, I like your ting-a-ling.
Kiss me like you mean it, I'm wild about that thing.

Verse 6

Come on turn the lights down low; say you're ready, just say let's go.
I'm wild about that thing, I'm wild about that thing;
Come on and make me feel it, I'm wild about that thing.

Verse 7

I'm wild about it when you hold me tight; let me linger in your arms all night.
I'm wild about that thing, my passions got the fling;
Come on, hear me cryin', I'm wild about that thing.

Willow Weep For Me

Slow

Words & Music by Ann Ronell



Musical score for 'Wil - low weep for me,' featuring two measures of music. The key signature is G major (one sharp). The first measure starts with a G major chord (G B D) followed by a D⁹ augmented chord (D F# A C# E). The second measure starts with a G major chord (G B D) followed by a D⁹ augmented chord (D F# A C# E). The lyrics 'Wil - low weep for me,' are written below the notes, with a fermata over the end of the second measure.

Musical notation for the first line of the song "Bend your branch-es green-". The notation is in G major, common time. The lyrics are written below the notes. Chords indicated above the staff are G, Em, Bm, and Em. The melody consists of eighth and sixteenth notes.

Bend your branch-es green_ a - long the stream_ that runs to sea._

Music score for 'Listen to my plea' in C⁹ major. The vocal line starts with a melodic line over a piano accompaniment. The lyrics 'lis - ten to my plea;' are followed by a repeat sign and the lyrics 'lis - ten, wil - low and weep for me.' The score includes dynamic markings like 'Daug' (Daugenblick) and 'G Dm⁷ G D⁷aug' (chords), and a measure number '3'. The vocal line ends with a fermata over a piano ending.

A musical score for a solo voice. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The vocal line consists of two measures of music. The first measure starts with a G major chord (G, B, D) followed by a D⁹ augmented chord (D, F#, A, C, E). The lyrics are "Gone my lov - er's dream," with a fermata over the end of the word "dream." The second measure begins with a G major chord followed by a D⁹ augmented chord. The lyrics continue with "love - ly sum - mer dream;—" with a fermata over the end of the word "dream."

A musical score for a single melodic line. The key signature is G major (no sharps or flats). The time signature is common time (indicated by 'C'). The melody consists of eighth and sixteenth notes. The lyrics are: "Gone and left me here to weep my tears in - to the stream." The melody starts on G, moves to E minor (Em), then B minor (Bm), and returns to E minor (Em). Measure numbers 1, 2, 3, 4, and 5 are indicated above the staff. The first two measures are labeled 'G', the next two are 'Em', the fifth measure is 'Bm', and the final measure is 'Em'. The lyrics are aligned with the notes: 'Gone' (two eighth notes), 'and' (eighth note), 'left' (eighth note), 'me' (eighth note), 'here' (two eighth notes connected by a curved brace), 'to' (eighth note), 'weep' (two eighth notes), 'my' (eighth note), 'tears' (two eighth notes connected by a curved brace), 'in' (eighth note), 'to' (eighth note), 'the' (eighth note), and 'stream' (two eighth notes connected by a curved brace).

Handwritten musical score for "Willow Song" in G major. The score includes a treble clef, a key signature of one sharp, a 2/4 time signature, and a vocal line with lyrics. The lyrics are: "Sad as I can be; hear me, wil-low, and weep for me." The score also includes a dynamic marking "Daug" above the vocal line, and chords "G Dm⁷ G" written vertically on the right side.

F⁹ G^{b9} F⁹ E^{b9} A^bm/G

Whis - per to the wind,— and say that love has sinned— To

F⁹ E⁹ E^{b9} D⁹ D^{b9} C⁷ F⁹ G^{b9} F⁹

leave my heart a-break-ing and mak-ing a moan.— Mur-mur to the night— to

E^{b9} A^bm/G F⁹ E⁹ E^{b9} D⁹

hide her star-ry light,— So none will find me sigh-ing and

A^{b7} A^{m7(b5)} D⁷ D⁷aug G D⁹aug G D⁹aug

cry-ing all a-lone.— Oh, weep-ing wil-low tree,— weep in sym-pa-thy;—

G E^m B^m E^m

Bend your branch-es down— a-long the ground— and cov-er me.—

C⁹ Daug G / D^{m7} A^{b9(#II)} G

When the shad-ows fall, bend,oh wil-low, and weep for me.

Worried Man Blues

Traditional

Medium tempo

G

It takes a wor - ried man to sing a wor - ried

4/4 time signature, key of G major. Notes include quarter notes, eighth notes, and sixteenth notes.

C

song, it takes a wor - ried man to sing a wor - ried

4/4 time signature, key of C major. Notes include quarter notes, eighth notes, and sixteenth notes.

G

song. It takes a wor - ried man to sing a wor - ried

4/4 time signature, key of G major. Notes include quarter notes, eighth notes, and sixteenth notes.

D⁷

G C G

song: I'm wor - ried now, but I won't be wor - ried long.

4/4 time signature, key of G major. Chords indicated above the staff: D⁷, G, C, G. The melody continues from the previous line.

Verse 1

I went across the river, and I lay down to sleep. (3 times)
When I woke up, I had shackles on my feet.

Verse 2

Twenty one links of chain around my leg. (3 times)
And, on each link, an initial of my name.

Verse 3

When everything goes wrong, I sing a worried song. (3 times)
I'm worried now, but I won't be worried long.

You'll Like My Loving

Traditional

Medium tempo



A⁷

mf

I know you like— my— lov - in'

D⁷⁽⁹⁾

— from the way you whine.— I know you like— my—

A⁷

lov - in', I can tell— from the way you whine.—

E

D⁷

A⁷

Let you taste my jel- ly you just wor-ries me all the time.—

Verse 2

I told you, pretty mama, I had the best jelly in town. (Twice)
Since you got a little taste, you just keep on hanging around.

Verse 3

I swim deep, pretty mama, just like a catfish loaded down. (Twice)
And every time you see me, you wants to fall down on the ground.

Verse 4

When me and my baby starts to lovin', we wants to fight like cats and dogs. (Twice)
But before it's over with, we hollerin' "Lord, oh, Lordy Lord."

You Can't Judge A Book By Its Cover

Words & Music by Willie Dixon

Fast

G⁷



N.C.



Chorus

C⁷



G⁷

— you mis - judged me. I

D⁷

look — like a far - mer, but I'm — a lov - er, You

G⁷

can't tell a book by look - - ing at its cov - er.

Verse 2

You can't judge sugar by looking at the cane.
 You can't judge a woman by looking at her man.
 You can't judge a sister by looking at her brother.
 You can't judge a book by looking at the cover.

Chorus

Verse 3

You can't judge a fish by looking in the pond.
 You can't judge right from looking at the wrong.
 You can't judge one by looking at the other.
 You can't judge a book by looking at the cover.

Chorus

Your Cheatin' Heart

Medium tempo

Words & Music by Hank Williams

N.C. C C⁷ F

Your cheat - in' heart will make you weep; You'll cry and crave the whole night when you'll be love you threw a - way. But sleep won't come the whole night when you'll be blue; Your cheat - in' heart will tell on you.) When tears come

F G⁷ C C⁷

through; Your cheat - in' heart will tell on you.) When tears come

F C D⁷

down like fall - in' rain, You'll toss a - round and call my

G⁷ C C⁷ F

name. You'll walk the floor the way I do; Your cheat - in'

1. 2.

G⁷ C G^{II} C F C

heart will tell on you. Your cheat - in' you.

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He has since acted as musical director for several well-known entertainers, notably Ray Ellington, and worked as a session
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of publishers, including Chester and Novello, and composers such as Alexander Goehr. His own compositions have featured
in film and television productions along with a wide range of original material for innumerable singers, producers
such as Bruce Welch, and ensembles of all descriptions, including the National Youth Jazz Orchestra.

An experienced arranger, both in broadcasting and recording, his credits range
from small studio groups to 150-piece orchestra and chorus.